

THE ILLUSTRATED LONDON NEWS.



No. 481.—VOL. XVIII.]

SATURDAY, MAY 3, 1851.

[Two Numbers, 1s.

THE GREAT EXHIBITION.

Our columns this day record and illustrate the splendid and imposing ceremonial of the opening of the Great National Exhibition of 1851; the fit inauguration of a half-century which we fervently hope will be, throughout its course, of the grand and peaceful character of its commencement.

The pens of all the "ready writers" of Great Britain, and no small number of those of Continental Europe and America, are engaged upon this one theme. There is no other topic of interest or importance. The revolutions, incipient or half extinguished, in Germany, Italy, and France, awake no echoes in the popular mind. The Protectionists talk in vain in the *parlious* of old Drury; and the members of the British Parliament refrain from making long speeches, because reporters do not care to report, and people, however hot in politics they may be, do not care to read them. The Exhibition—its glories and its wonders, its accomplishment in the present, and its example to, and promise of, the future, are the only topics of writing, speaking, and reading, and form almost the only subject, as our columns abundantly testify, of the draughtsman and the engraver. Great Britain has made holiday, and the world has come to partake of it. That it will not be the last of the kind which old Europe and young America shall severally offer, there is no hazard in predicting; and that good, and not evil, may be the result, is not alone the hope of the sanguine and the philanthropic, but the logical deduction and business-like calculation of the cooler heads of more practical working men.

Six-and-thirty years ago—and that is no long time—the most illustrious of living Englishmen brought to a conclusion the most furious and desolating war recorded in European history. It was a war which left behind it two sad legacies to the rising generation—an enormous national debt, and, as it then appeared, an enormous amount of international jealousy, and even of hatred. But, when it ended, it left the nations leisure to work. The peace

of 1815, which has happily remained unbroken, diverted into the channels of industry, art, science, commerce, and literature, those energies which, for the lifetime of the preceding generation, had been almost wholly occupied in destructive warfare. A few years of quiet and security produced a beneficent change. In 1825 Europe had begun to recover itself; the debt of this country, though found to be a burden, was discovered to be one which the profits of the trade and industry of the people would enable them to bear; and the hatred of the French, and of all other foreigners, which a bygone race of Englishmen had nurtured, "not wisely, but too well," was gradually consigned to oblivion, and replaced by a more sensible, a more humane, and a more Christian principle. In five years more, the nations made a still further advance. Trade had done much; but Science began to feel her strength—to discover new worlds in nature for the exercise of her power and ingenuity, and to take the first steps towards drawing into closer and more indissoluble union the long-estranged brethren of the great human family. From 1830 to 1850, the history of Europe, and of Great Britain more especially, was but a repetition of triumphs achieved by the skill, the science, and the enterprise of her children. Railways were established, of which the speedy effect was to make this country one large metropolis to itself; and to make of Europe one large country, of which no part was more distant from another, if measured by time, than London and Edinburgh had been a generation previously. Steam upon the ocean lent its aid to the great work; the electric telegraph carried it a step further; and all these, with a thousand other civilising agencies, rendered possible by their combined operation the realisation of that great idea—a friendly rivalry in the arts of peace—an Exhibition of the Arts and Industry of all Nations! Thirty years ago, such an idea would have seemed the dream of a lunatic. Twenty years ago, it would have appeared the over-sanguine expectation of a too credulous philosopher or poet. Ten years ago, it would have been reckoned

a thing possible, but not probable. But the intercourse of nations, caused by the practical annihilation of space and time which we owe to the railway system, has removed a whole world of difficulties. It has made us all understand one another better than we did before; broken down the ancient barriers of jealousy and exclusiveness; obliterated the rancorous remembrances of bygone wars; softened the lingering asperities of traditional hatreds, and convinced the people of Europe of the great and useful fact, which it is never too late to learn, that, if they had known as much of each other fifty or sixty years ago as they do now, there would, in all likelihood, have been no battles of the Nile, the Baltic, or Trafalgar, and no carnage of Aboukir, Marengo, Jena, Leipsic, Moscow, Saragossa, or Waterloo. Who shall say, if we had had a railroad system pervading Europe in 1780, and steam-ships plying between New York and Liverpool at the same period, whether Napoleon Buonaparte might not have become a great sculptor or a great cotton-spinner in 1810? whether Wellington, the mighty Captain, might not thirty years ago have been a philosopher greater and more genial than Bentham, or a Lord Chancellor more potent and profound than Eldon? whether a thousand battles would not have remained unfought? and whether the millions of men that perished in them might not have helped to adorn and improve a world which they were solely engaged in ravaging?

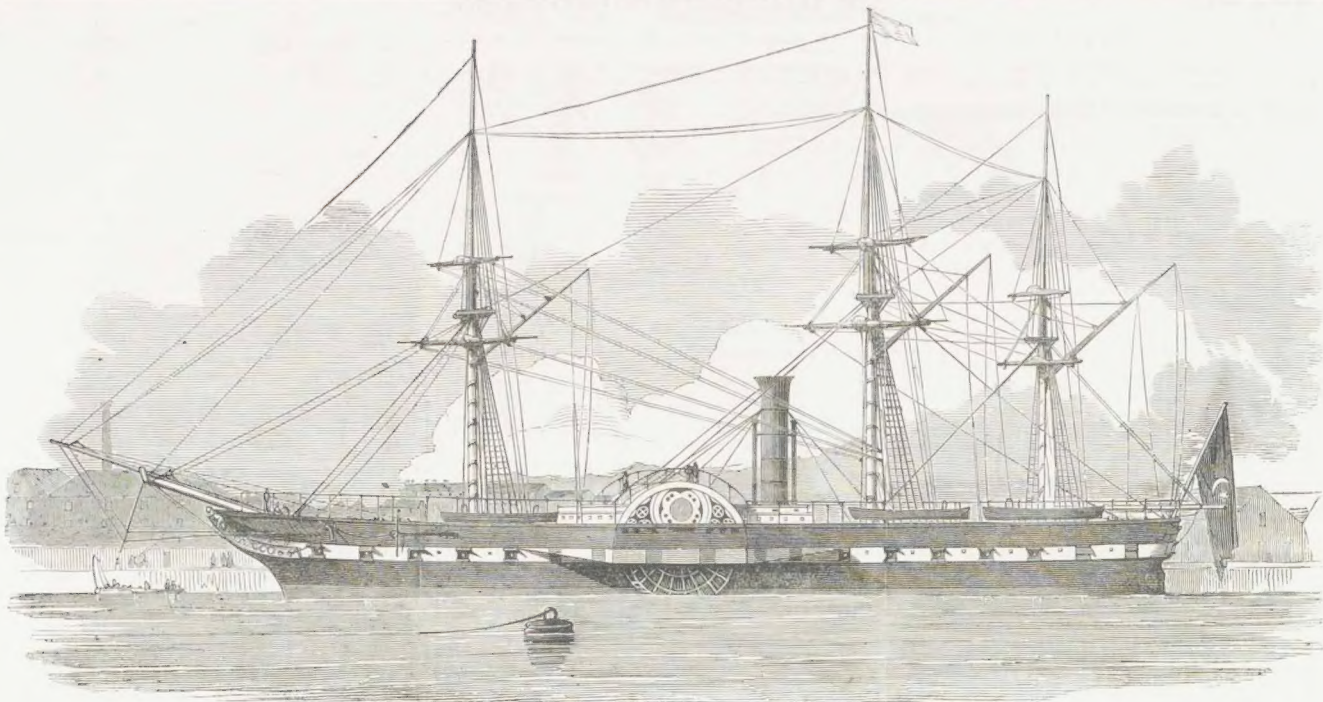
But if, leaving speculations like these, we take any space of a hundred years—or even of two hundred years—in our own history, or in that of any other people in the ancient or modern world, we shall not find, within either of those periods, the record of such progress in all the arts which elevate and adorn humanity, and extend its powers for good, as we do in the twenty years which have elapsed since 1830. The ball of improvement has rolled with accelerated velocity, increasing its impetus as it went; and we may reasonably anticipate, if no war arise in our time to destroy the auspicious work that has been begun, that the next twenty years will afford us



JOSEPH PAXTON, ESQ., F.R.S.—FROM A PHOTOGRAPH BY KILBURN.—(SEE NEXT PAGE.)

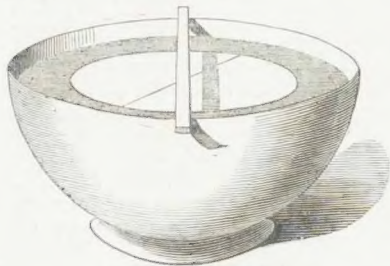
CHURCH, UNIVERSITIES, &c

The Rev. Henry John Pys to Clifton Campville with Chilcote, Staffordshire.
The Rev. George Elwes Corrie to Newton, near Wisbeach, Cambridgeshire. T.
Rev. William Barrett to Saintbury, Gloucestershire. The Rev. J. G. Wulff
Illogan, Cornwall. *Vicarages:* The Rev. H. T. Todd to Gwinear, Cornwall. T.
Rev. Godfrey Harry Arkwright to Ault-Hucknall, Derbyshire.



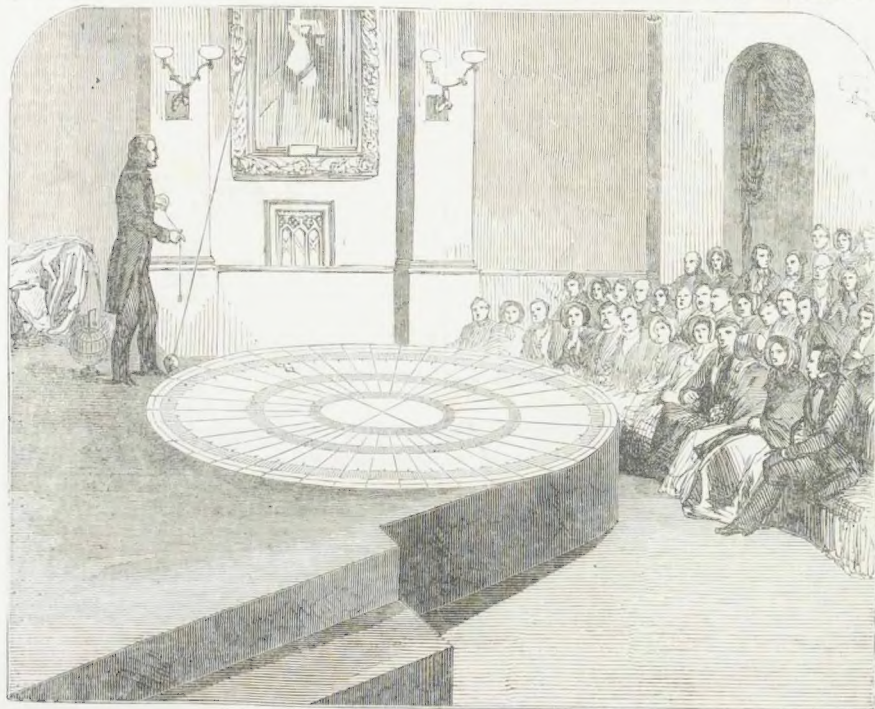
THE TURKISH STEAM-FRIGATE "FEIZA HAARI," AT SOUTHAMPTON.—(SEE PRECEDING PAGE.)

made to turn on its axis, whilst the paper remains stationary. But if it is not the paper or pendulum, it must be the spoon and cup—representing a table placed on the surface of the earth, which revolves. The rationale is simply this: The water in the cup being quite free, and almost without friction, remains stationary; consequently, the paper floating on its surface partakes of its immobility; the fact of the line across the paper being always in the same direction, or in planes parallel to each other, is evidence of this. What deviation takes place in the position of the paper arises from the friction between the water and the surface of the cup, which tends to give the water a circular motion with itself.



ROTATORY PARADOX.

The foregoing experiment is not intended strictly to show the motion of a table placed at latitudes intermediate between the pole and the equator, but simply exhibits how a body revolving with the earth, like a pendulum, without friction, will apparently have a circular motion, whilst, in fact, it is the earth's surface which revolves, not only round the axis of the earth, but also round the axis of its own plane; and it is this latter revolution, that gives the apparent circular motion to the pendulum.



"THE ROTATION OF THE EARTH MADE VISIBLE," AT THE POLYTECHNIC INSTITUTION, REGENT-SHEET.—(SEE PRECEDING PAGE.)

TERCENTENARY OF THE FOUNDATION OF SHREWSBURY SCHOOL.

THE 300th anniversary of this Royal foundation was celebrated at Shrewsbury on Wednesday and Thursday, the 23d and 24th ult., with great éclat. The festivities opened with a public breakfast at the Lion Hotel, attended by about 100 gentlemen. On the same day (Wednesday), at twelve o'clock, a performance of Haydn's grand oratorio of "The Creation" took place in the splendid Music-hall of the town. The principal vocalists were Miss Birch, Mr. Phillips, and Mr. Manvers; and the instrumental and choral parts were filled by the united forces of the Liverpool Philharmonic and Shrewsbury Choral Societies, Mr. Hiles presiding at the organ, and Mr. W. Sudlow leading. The hall was nearly filled by a brilliant and attentive audience, to whom the masterly execution of Haydn's glorious work appeared to give the utmost satisfaction. On Wednesday evening the head master and Mrs. Kennedy received at the school nearly 500 guests; the principal rooms opened for the purpose being the upper school as a supper-room, and the library as the chief *salon*. Both these rooms were handsomely decorated, and the boys of the school, with some other gentlemen, appeared in fancy costume. The splendid plate belonging to the corporation was exhibited on the principal supper table, with other ornamental services. The company began to arrive at half-past eight, and did not quit the festive scene till break of day.

On Thursday morning a large procession attended the Lord Bishop of Lichfield (visitor) from the school to St. Mary's Church. At the head of the procession were the Mayor and Corporation of Shrewsbury, followed by the trustees of the School and those of the School livings. The Bishop was supported on his right by the head master (the Rev. Dr. Kennedy), and on his left by Chandos Wren Hoskyns, Esq., president of the festival. Behind him came the masters and members of the school, past and present, with many other gentlemen.

Prayers were read by the Rev. W. J. Rowland, incumbent of St. Mary's, an octogenarian member of the School; after which, a learned, eloquent, and appropriate sermon was preached by the Visitor, from Acts xvii, 15.

At six o'clock the same day nearly four hundred gentlemen dined together in the Music Hall; Chandos Wren Hoskyns, Esq., in the chair. On his right were—Viscount Hill (Lord-Lieutenant of Salop), the Lord Bishop of Lichfield, the Rev. W. H. Bateson, Public Orator of the

University of Cambridge; the Head Master, Dr. Kennedy; Robert Burton, Esq., &c. To the left of the chair were the Earl of Powis, Sir Andrew Corbet, Bart., R. A. Slaney, Esq., M.P., &c. The various toasts and speeches were received with general and enthusiastic applause.

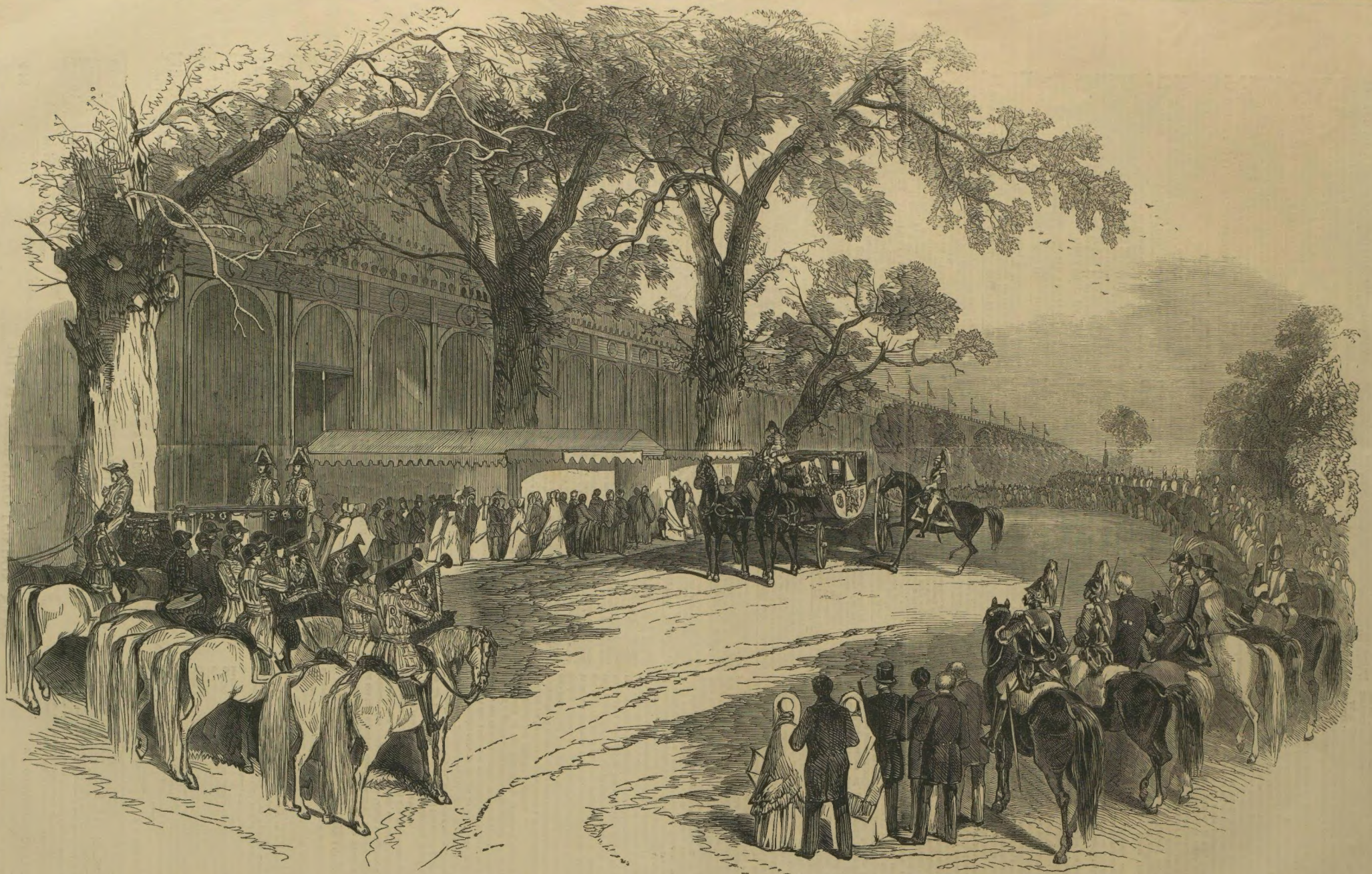
Here ended the proceedings of this memorable festival; but many gentlemen remained several days longer in the town, enjoying private hospitalities, and both to quit the happy scenes of boyhood. The attendance of old members of the School exceeded 200; and many regretful excuses were received, especially from members of the legal profession, who were detained in London by the business of the Courts. The honorary secretary on this occasion was the Rev. Thomas Butler, Rector of Langar, son of the late Bishop Butler. The honorary local secretary, to whom great credit is due for the excellent arrangements, was W. Butler Lloyd, Esq., of the Whitehall, Shrewsbury, the Bishop's grandson. It is hoped that a report of the whole proceedings will be published speedily, and a determination was expressed by the Shrewsbury men present (in which they will no doubt be supported by all their schoolfellows) to commemorate this festival by the foundation of an exhibition or other prize, open to general competition.



TERCENTENARY OF SHREWSBURY SCHOOL.

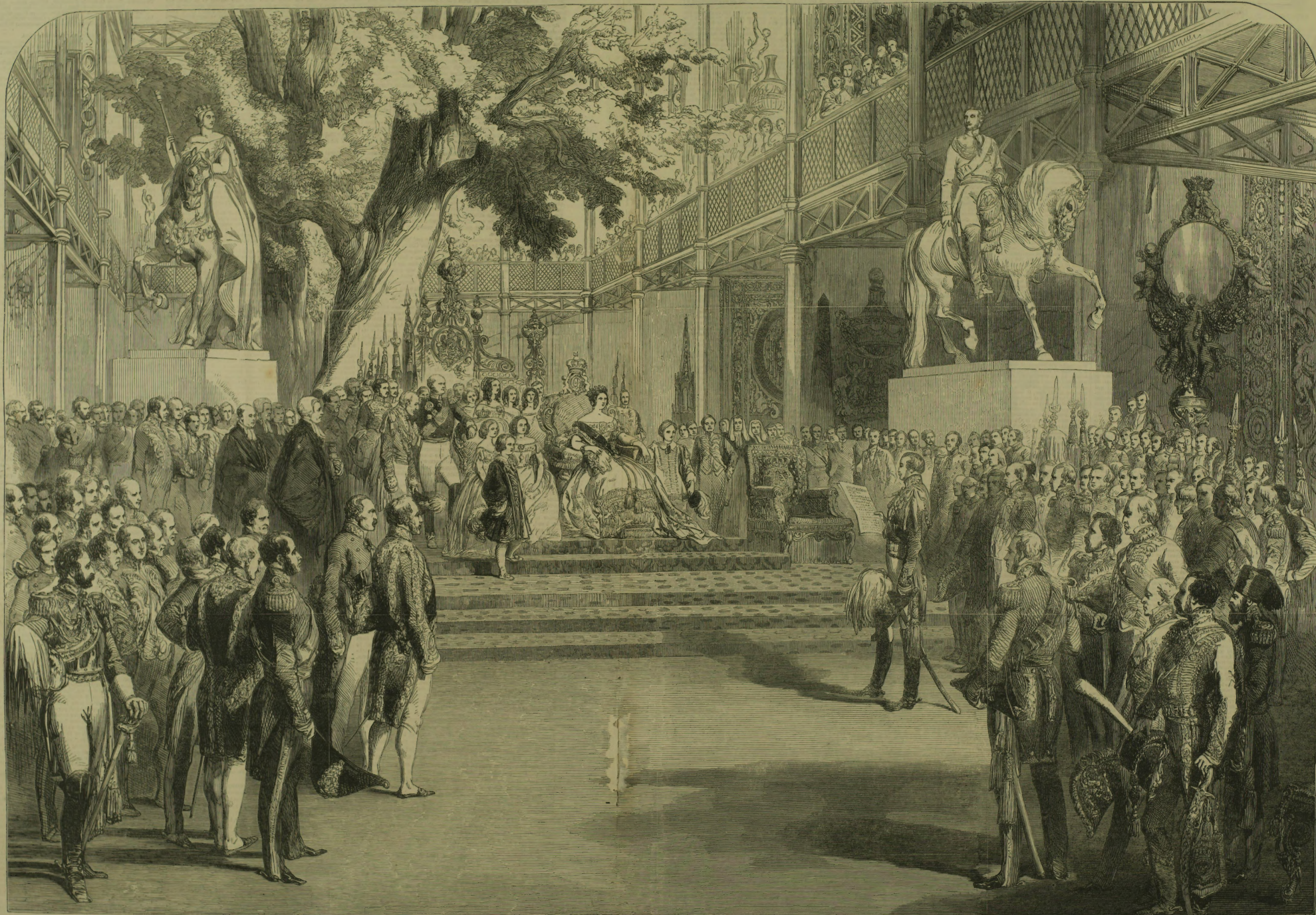
Shrewsbury School was founded by Royal charter of Edward VI., in the year 1551, and has maintained its high reputation as a seat of learning to the present time; and it is stated in the *Shrewsbury Chronicle*, that, judging from the number of prizes obtained in the Universities by its pupils, Shrewsbury School, during the last half-century, has been the most illustrious public school in England.

We are compelled, by other demands upon our illustrated space, to limit our representation of the Shrewsbury Festival to a view of the principal entrance to the School.



RECEPTION OF THE QUEEN AT THE GREAT EXHIBITION BUILDING.

Queen, were repaired.



INAUGURATION OF THE GREAT EXHIBITION BUILDING, BY HER MAJESTY; MAY 1, 1851.

ART UNION OF LONDON.—The fifteenth annual meeting and draw-

Judge refused to make an order. On Monday, in chambers, before Mr. Justice Wightman, Mr. Adams renewed the application, the depositions having since been returned, and being then before his Lordship. The peculiar circumstances of the case were explained to his Lordship, and he said, "I will give the parties to the evidence taken before the coroner, and he felt no doubt that his Lordship, on reading the depositions, would readily see that the case was a fit proper one for the exercise of the jurisdiction which the Judge possessed, of committing the defendant to bail. On the former occasion he had adduced sufficient evidence, by the depositions of the witnesses, to satisfy his Lordship that the defendant had been in a state of mind since the fatal occurrence, to render his removal dangerous, and call for the sympathy of his Lordship. I justify the application he then made. The parties representing the deceased consented to the defendant being admitted to bail. He was in custody under a writ of *habeas corpus*, and would not be released, unless his Lordship might be taken before a magistrate for the county, to prevent the necessity of the defendant being brought by *habeas* to London. The learned Judge having read the depositions, said the case had been before his Lordship, and he was of opinion that it was a fit case for the allowance of bail, and he ordered that the defendant should be committed to the custody of the sheriffs of £200 each. An order was then made accordingly, for taking before a magistrate, bail to be approved of by him (the magistrate), to which the reverend gentleman will be discharged until the next assizes."

ARRIVAL OF THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF PRUSSIA.—Their Royal Highnesses the Prince and Princess of Prussia, accompanied by Frederick William of Prussia and the Princess Louise, and attended by a numerous suite, arrived in London on Tuesday. His Royal Highness the Prince Albert and Prince Edward of Saxe-Weimar met the Prince and Princess at the London-bridge terminus, and accompanied them in the Royal carriages to Buckingham Palace.

In accordance with an order of the Lord Chancellor, the offices of the Court of Chancery were closed on Thursday, in consequence of the opening of the Great Exhibition.

CHAMPIONSHIP OF THE THAMES.—The great match for the championship of the Thames, between Robert Coombe and Thomas Mackintosh, which takes place on Wednesday next, from Putney to Mortlake. The race, which creates considerable interest, is appointed for six in the evening; and, from the well known equity of the men, a first-rate contest may be anticipated. Citizen J has been chartered by the Messrs. Scarle for the accommodation of the *dile*, and will accompany the race throughout.

THE LATE ACCIDENT IN THE TEMPLE.—Mr. Langham, deputy coroner for Westminster, held an inquest on Saturday in the Old Hall of Lyon's Inn, on the body of Mr. James Tomlin, barrister-at-law, who was killed on the previous Thursday night by falling from the staircase window of his chambers. In person buildings, Temple. A variety of evidence was taken, all tending to prove that the fall of the deceased was accidental. Mr. Peter Cunningham and Mr. James Crowdy, a solicitor, proved having dined with the deceased on Thursday at an hotel in Covent-garden. They parted with him at ten o'clock, when he went sober and cheerful. Mr. H. D. Maclean, barrister, occupying chambers on the third floor, and immediately over those of the deceased, proved having heard some one come up to the second floor shortly after eleven o'clock on Thursday night. Immediately afterwards he heard a noise as if a person had leaped down a flight of stairs. Hearing a noise at the hall door, he looked out, and saw the deceased on the pavement surrounded by several persons. He was lying upon his face with his arms stretched out. There was an immense pool of blood near him. His hat was lying by his side, and his walking stick, partly broken, under his arm. The witness declared that the window through which the deceased unfortunately fell was situated between the first and second floor landings, and consequently, when open at the top, as it was on Thursday night, to air the place, it would be very possible for a person who slipped near the top of the stairs, to descend with great rapidity, and fall through the window without being able to recover himself. Evidence of a very narrow escape from a similar accident by another gentleman having been given, the coroner suggested that some alteration should be made in the window, and was informed that it had already been done. The jury, expressing themselves satisfied, returned a verdict of "accidental death."

FORGED BANK NOTES.—The public are cautioned that forged £5 Bank notes are in circulation. The imitation is very good, but the water-mark has only the word "Bank," instead of the words "Bank of England."

THE GREAT FAIR NEAR KENSAL NEW TOWN, KENSINGTON.—The precise locality, or that which will be all events the nucleus of this holiday fair, during the continuance of the Great Exhibition, is a large field of about 20 acres, abutting on the south of the Tabbot-road, by the Western Waterworks, and running on northwards to the bridge which crosses the Great Western Railway, near the new ragged-school of the south-western extremity of Kensal New Town.

BIRTHS AND DEATHS.—For the week ending Saturday last, the births registered in the metropolitan districts were—Males, 731; females, 731; total 1462. In the six corresponding weeks of 1849-50 the average number of births was 1449. The deaths registered in the week were 1075. The mortality, which was of unusual amount throughout March, but in the subsequent three weeks of April showed a disposition to decline, again exhibits a considerable increase above what is usually experienced at the period of the year. Last week was the seventeenth of the year; taking the same week in each of the ten years 1841-50, it appears that the deaths did not rise in any instance so high as in last week; that in 1849 they rose to 1058, but in most cases scarcely exceeded 900. The average of the ten corresponding weeks was 904, which, corrected for assumed increase of population, becomes 995. Above this estimated result there was an increase last week amounting to 89. Compared with that of the preceding week, when the deaths were 998, the present return exhibits an increase in the zymotic or epidemic, and tubercular classes of fatal diseases, and in those diseases which excite the respiratory organs. The zymotic class numbered 117 in the previous week, and has now risen to 232; the difference arising almost exclusively from measles, which has nearly doubled its number of cases within the fortnight. This complaint carried off 67 children last week, scarlatina 10, small-pox 8 children, and typhus was fatal in 3. In the tubercular class, 21, influenza in 7, and hooping-cough in 66. Considered more than the usual number of children are still dying from this last-mentioned complaint, which at this period of the year does not generally exceed 43 in its weekly measure of fatality. Other diseases which have last week been augmented in the number of cases are consumption, which rose in the last two weeks from 108 to 139 (the latter number not being far from the average), and pneumonia, or inflammation of the lungs, which rose from 62 to 90. The increase in this latter disease has been chiefly confined to children; and pneumonia, which has been the cause of death, more equally over all ages, actually shows a decrease. It is shown, by a comparison of deaths at different periods of life, that both the youthful and aged portions of the community, but chiefly the former, have latterly contributed more than the usual amount of mortality, while the rate of the middle-aged supply less than the average number of deaths for this season of the year. The number of persons who died last week under 15 years was 544, while the average is only 394; the number at 15 years and under 60 was 299, while the average is 181; and of persons of 60 years and upwards who died 231, while the average is 181. Births, however, have been unusually numerous; a fact which will be admitted to account, in some degree, for increased mortality among the young. In public institutions 147 deaths were registered last week, and these are distributed in the following proportions:—Lying-in hospitals, 10; St. George's Hospital, 40; in the city, 13; in lunatic asylums, 12; in military and naval hospitals, and 3 in prisons.

METEOROLOGICAL OBSERVATIONS.—At the Royal Observatory, Greenwich, the mean height of the barometer in the week was 29.546 in. The mean temperature was 49° 5 deg., which is about 2 deg. above the average of the same week in 10 years. The mean daily temperature above the average of the several days of the week, it fell below it. On the same day of the week, which had been in the east, west, and south-west, changed to north.

FINE ARTS.—We have been favoured with a private view, at Mr. Partridge's studio, 31, Brook-street, of a series of portraits, highly interesting as they are now upon the eve of dispersion. Some of them are finished, and others in considerable progress, of the members of the Royal Commission of the Fine Arts. First in place we may mention Prince Albert, the likeness of whom is excellent, and represents him in the attitude of chairman of the Royal Commission. Duke of Sutherland, Lord John Russell, Lord Lansdowne, and Lord Palmerston deserve attention, with Lord Carlisle—the last an unmistakable portrait. Lord Mahon, contemplating a map through his glass, is a good picture. In addition, there are some portraits of eminent men not in the Commission; as such as Mr. Gibson, the sculptor, and Mr. John Lubbock, the geologist. The series includes poets, historians, statesmen of every shade of politics, and artists. Not least, though last, we may notice a capital likeness of the Speaker—a handsome person, fully entitled to preside in the House of Commons.

MR. SIMON, M.P., AND THE ROMAN CATHOLIC CHURCH.—Mr. Simon, M.P. for the Isle of Wight, has announced his conversion to the Roman Catholic faith, and published to his constituents an address resigning his seat, in which he says:—I need not remind you that I have always, up to the present time, professed myself a member of the Church of England. Those who know me best will know with what sincerity that profession was made, and with what fidelity I have endeavoured to carry out the principles, and the course of action, in my opinion, it entailed. The events of the past year, which have in a variety of ways, into which it is unnecessary for me to enter, so strongly complicated the position of the Established Church, forced upon my consideration an inquiry into the grounds upon which that Church claims the allegiance of her members. The result of that inquiry, honestly, and I trust, dispassionately conducted, has been the conclusion that it is my duty to seek admission into the body of the one Catholic Church from which England was severed at the Reformation. A change of views so entire and decided entails upon me, as an honourable necessity, the duty of returning into your hands a trust which I am conscious that I shall never have received had I been a Catholic at the time when you first entrusted me with it.

REPRESENTATION OF BELFAST.—The Belfast Chronicle is "authorised to state," that, on the dissolution of the present Parliament, Sir James Emerson Tennent intends becoming a candidate for the representation of his native town.

GENERAL POST-OFFICE, APRIL, 1851.—Hereforward all letters and newspapers addressed to Port Natal will be forwarded from this country by the contract screw steam packets leaving Plymouth on the 15th of each month for the Cape of Good Hope, except such letters, &c., as may be specially directed by the writers to be sent by private ship, or by any other mode. Letters for Port Natal will be liable to the packet rate of one shilling the half-crown which must be paid in advance. Newspapers will be transmitted free of charge.

PAYMENT OF CUSTOMS DUTIES.—On Monday notice was issued, that, on and after the 6th of May, all duties under £15 will have to be paid in the Customs treasury, and not at the Custom-house, as at present; the convenience of merchants and others, payments of not less than £50 (instead of £100, as formerly) may be made at the Bank of England. Messengers will be despatched every half-hour between the Bank and Custom House. On and after the 6th of May, all alterations in a view to expedite public business, are to be made in the Customs departments.

DIVINE SERVICE IN THE GERMAN LANGUAGE. according to the rites of the Church of England, is to be performed every Sunday during the Great Exhibition, at St. Mary's Chapel, Park-street, Grosvenor-square, at nine o'clock in the morning, read at Percy Chapel, Charlotte-street, Fitzroy-square, at three o'clock in the afternoon.

TESTIMONIAL.—The inhabitants of Southgate have presented the Rev. T. Sale, with an argente vase £140, on his being appointed vicar of Sheffield.

Captain J. Rainier is appointed resident magistrate at Riversdale, Cape of Good Hope.

CHESS.

TO CORRESPONDENTS.

OBSERVER.—LIST OF COMPETITORS IN THE CHESS TOURNAMENT.—As many foreign players of eminence have given in their names to play conditionally on their obtaining leave of absence from their respective countries, the managing committee will not publish any list until the whole of those who will take part in the contest have arrived. Among the most distinguished players who have positively entered, we may name Mr. Anderson, of Bristol; Mr. May, of Berlin; Major Junken, of St. Petersburg; Mr. Howitt, the veteran; Mr. Lewis, Mr. Stanton, Mr. Newman, Captain Kennedy, Mr. Kienitzky, Mr. Stein, and Mr. Laroche.

ST. PAUL'S.—The Pawn you speak of in Solitaire 629 is rightly placed as at K K 3d.

FAIRPLAY.—Complaints of the "unscrupulous plagiarisms" of some of our Problem contributors from their respective countries are not infrequently made, and it has done little more than create the imputation of others, and then attached his own name to them.

MR. ASHOF.—VIRCHY, JURY.—Under examination.

PIZZONI.—They shall both be looked to.

ALPHA.—Weselsdorf.—Your adversary is quite right.

MR. OLD BURCHER.—The solution of Solitaire 629 is 1. P to K 4th (ch); 2. Kt to K 5th; 3. B mate.

V P E W.—How can we tell by such diagrams, which are the white and which the black men? Always use the initials "W" or "B" over each piece, there can then be no mistake.

P N L Birmingham.—You must be more explicit. As you at present put it, we do not understand the case.

EPHRODITE.—It shall be re-examined, and, if practicable, the solution given.

DARK LIGHT.—The solution of the inverted Indian Problem 58-1, B to Q 4th; 2. Kt to K 3d; 3. K to Q 3d; 4. R to Q 4th—double check and mate.

BEAUFORT.—Now under consideration.

H J J.—Memento.—You can claim King for every Pawn advanced to his 8th sq., whether you have a Queen on the board at the same time or not.

ANYHOW.—Your subscription of 5s should be sent to Robert Longbottom, Esq., 5, Cavendish-square.

L S D.—SUBSCRIPTION TO THE CHESS TOURNAMENT.—No excuse in a case of such immense importance to the progress of chess is admissible. Everybody who wishes to K and ought to contribute something. It is not likely that such another opportunity of promoting its interests will ever again occur, and it behoves every one who cares for it, therefore, to send a helping hand to the cause.

SOLUTIONS OF PROBLEM No. 380. by Valleyfield, Calverton, M. E. R. H. P. Bonharder, 6, Castle-street, F. G. Cape to Q 3d, 2. Kt to K 5th, 3. K to Q 4th, 4. R to Q 4th, 5. K to Q 4th, 6. K to Q 4th, 7. K to Q 4th, 8. K to Q 4th, 9. K to Q 4th, 10. K to Q 4th, 11. K to Q 4th, 12. K to Q 4th, 13. K to Q 4th, 14. K to Q 4th, 15. K to Q 4th, 16. K to Q 4th, 17. K to Q 4th, 18. K to Q 4th, 19. K to Q 4th, 20. K to Q 4th, 21. K to Q 4th, 22. K to Q 4th, 23. K to Q 4th, 24. K to Q 4th, 25. K to Q 4th, 26. K to Q 4th, 27. K to Q 4th, 28. K to Q 4th, 29. K to Q 4th, 30. K to Q 4th, 31. K to Q 4th, 32. K to Q 4th, 33. K to Q 4th, 34. K to Q 4th, 35. K to Q 4th, 36. K to Q 4th, 37. K to Q 4th, 38. K to Q 4th, 39. K to Q 4th, 40. K to Q 4th, 41. K to Q 4th, 42. K to Q 4th, 43. K to Q 4th, 44. K to Q 4th, 45. K to Q 4th, 46. K to Q 4th, 47. K to Q 4th, 48. K to Q 4th, 49. K to Q 4th, 50. K to Q 4th, 51. K to Q 4th, 52. K to Q 4th, 53. K to Q 4th, 54. K to Q 4th, 55. K to Q 4th, 56. K to Q 4th, 57. K to Q 4th, 58. K to Q 4th, 59. K to Q 4th, 60. K to Q 4th, 61. K to Q 4th, 62. K to Q 4th, 63. K to Q 4th, 64. K to Q 4th, 65. K to Q 4th, 66. K to Q 4th, 67. K to Q 4th, 68. K to Q 4th, 69. K to Q 4th, 70. K to Q 4th, 71. K to Q 4th, 72. K to Q 4th, 73. K to Q 4th, 74. K to Q 4th, 75. K to Q 4th, 76. K to Q 4th, 77. K to Q 4th, 78. K to Q 4th, 79. K to Q 4th, 80. K to Q 4th, 81. K to Q 4th, 82. K to Q 4th, 83. K to Q 4th, 84. K to Q 4th, 85. K to Q 4th, 86. K to Q 4th, 87. K to Q 4th, 88. K to Q 4th, 89. K to Q 4th, 90. K to Q 4th, 91. K to Q 4th, 92. K to Q 4th, 93. K to Q 4th, 94. K to Q 4th, 95. K to Q 4th, 96. K to Q 4th, 97. K to Q 4th, 98. K to Q 4th, 99. K to Q 4th, 100. K to Q 4th, 101. K to Q 4th, 102. K to Q 4th, 103. K to Q 4th, 104. K to Q 4th, 105. K to Q 4th, 106. K to Q 4th, 107. K to Q 4th, 108. K to Q 4th, 109. K to Q 4th, 110. K to Q 4th, 111. K to Q 4th, 112. K to Q 4th, 113. K to Q 4th, 114. K to Q 4th, 115. K to Q 4th, 116. K to Q 4th, 117. K to Q 4th, 118. K to Q 4th, 119. K to Q 4th, 120. K to Q 4th, 121. K to Q 4th, 122. K to Q 4th, 123. K to Q 4th, 124. K to Q 4th, 125. K to Q 4th, 126. K to Q 4th, 127. K to Q 4th, 128. K to Q 4th, 129. K to Q 4th, 130. K to Q 4th, 131. K to Q 4th, 132. K to Q 4th, 133. K to Q 4th, 134. K to Q 4th, 135. K to Q 4th, 136. K to Q 4th, 137. K to Q 4th, 138. K to Q 4th, 139. K to Q 4th, 140. K to Q 4th, 141. K to Q 4th, 142. K to Q 4th, 143. K to Q 4th, 144. K to Q 4th, 145. K to Q 4th, 146. K to Q 4th, 147. K to Q 4th, 148. K to Q 4th, 149. K to Q 4th, 150. K to Q 4th, 151. K to Q 4th, 152. K to Q 4th, 153. K to Q 4th, 154. K to Q 4th, 155. K to Q 4th, 156. K to Q 4th, 157. K to Q 4th, 158. K to Q 4th, 159. K to Q 4th, 160. K to Q 4th, 161. K to Q 4th, 162. K to Q 4th, 163. K to Q 4th, 164. K to Q 4th, 165. K to Q 4th, 166. K to Q 4th, 167. K to Q 4th, 168. K to Q 4th, 169. K to Q 4th, 170. K to Q 4th, 171. K to Q 4th, 172. K to Q 4th, 173. K to Q 4th, 174. K to Q 4th, 175. K to Q 4th, 176. K to Q 4th, 177. K to Q 4th, 178. K to Q 4th, 179. K to Q 4th, 180. K to Q 4th, 181. K to Q 4th, 182. K to Q 4th, 183. K to Q 4th, 184. K to Q 4th, 185. K to Q 4th, 186. K to Q 4th, 187. K to Q 4th, 188. K to Q 4th, 189. K to Q 4th, 190. K to Q 4th, 191. K to Q 4th, 192. K to Q 4th, 193. K to Q 4th, 194. K to Q 4th, 195. K to Q 4th, 196. K to Q 4th, 197. K to Q 4th, 198. K to Q 4th, 199. K to Q 4th, 200. K to Q 4th, 201. K to Q 4th, 202. K to Q 4th, 203. K to Q 4th, 204. K to Q 4th, 205. K to Q 4th, 206. K to Q 4th, 207. K to Q 4th, 208. K to Q 4th, 209. K to Q 4th, 210. K to Q 4th, 211. K to Q 4th, 212. K to Q 4th, 213. K to Q 4th, 214. K to Q 4th, 215. K to Q 4th, 216. K to Q 4th, 217. K to Q 4th, 218. K to Q 4th, 219. K to Q 4th, 220. K to Q 4th, 221. K to Q 4th, 222. K to Q 4th, 223. K to Q 4th, 224. K to Q 4th, 225. K to Q 4th, 226. K to Q 4th, 227. K to Q 4th, 228. K to Q 4th, 229. K to Q 4th, 230. K to Q 4th, 231. K to Q 4th, 232. K to Q 4th, 233. K to Q 4th, 234. K to Q 4th, 235. K to Q 4th, 236. K to Q 4th, 237. K to Q 4th, 238. K to Q 4th, 239. K to Q 4th, 240. K to Q 4th, 241. K to Q 4th, 242. K to Q 4th, 243. K to Q 4th, 244. K to Q 4th, 245. K to Q 4th, 246. K to Q 4th, 247. K to Q 4th, 248. K to Q 4th, 249. K to Q 4th, 250. K to Q 4th, 251. K to Q 4th, 252. K to Q 4th, 253. K to Q 4th, 254. K to Q 4th, 255. K to Q 4th, 256. K to Q 4th, 257. K to Q 4th, 258. K to Q 4th, 259. K to Q 4th, 260. K to Q 4th, 261. K to Q 4th, 262. K to Q 4th, 263. K to Q 4th, 264. K to Q 4th, 265. K to Q 4th, 266. K to Q 4th, 267. K to Q 4th, 268. K to Q 4th, 269. K to Q 4th, 270. K to Q 4th, 271. K to Q 4th, 272. K to Q 4th, 273. K to Q 4th, 274. K to Q 4th, 275. K to Q 4th, 276. K to Q 4th, 277. K to Q 4th, 278. K to Q 4th, 279. K to Q 4th, 280. K to Q 4th, 281. K to Q 4th, 282. K to Q 4th, 283. K to Q 4th, 284. K to Q 4th, 285. K to Q 4th, 286. K to Q 4th, 287. K to Q 4th, 288. K to Q 4th, 289. K to Q 4th, 290. K to Q 4th, 291. K to Q 4th, 292. K to Q 4th, 293. K to Q 4th, 294. K to Q 4th, 295. K to Q 4th, 296. K to Q 4th, 297. K to Q 4th, 298. K to Q 4th, 299. K to Q 4th, 300. K to Q 4th, 301. K to Q 4th, 302. K to Q 4th, 303. K to Q 4th, 304. K to Q 4th, 305. K to Q 4th, 306. K to Q 4th, 307. K to Q 4th, 308. K to Q 4th, 309. K to Q 4th, 310. K to Q 4th, 311. K to Q 4th, 312. K to Q 4th, 313. K to Q 4th, 314. K to Q 4th, 315. K to Q 4th, 316. K to Q 4th, 317. K to Q 4th, 318. K to Q 4th, 319. K to Q 4th, 320. K to Q 4th, 321. K to Q 4th, 322. K to Q 4th, 323. K to Q 4th, 324. K to Q 4th, 325. K to Q 4th, 326. K to Q 4th, 327. K to Q 4th, 328. K to Q 4th, 329. K to Q 4th, 330. K to Q 4th, 331. K to Q 4th, 332. K to Q 4th, 333. K to Q 4th, 334. K to Q 4th, 335. K to Q 4th, 336. K to Q 4th, 337. K to Q 4th, 338. K to Q 4th, 339. K to Q 4th, 340. K to Q 4th, 341. K to Q 4th, 342. K to Q 4th, 343. K to Q 4th, 344. K to Q 4th, 345. K to Q 4th, 346. K to Q 4th, 347. K to Q 4th, 348. K to Q 4th, 349. K to Q 4th, 350. K to Q 4th, 351. K to Q 4th, 352. K to Q 4th, 353. K to Q 4th, 354. K to Q 4th, 355. K to Q 4th, 356. K to Q 4th, 357. K to Q 4th, 358. K to Q 4th, 359. K to Q 4th, 360. K to Q 4th, 361. K to Q 4th, 362. K to Q 4th, 363. K to Q 4th, 364. K to Q 4th, 365. K to Q 4th, 366. K to Q 4th, 367. K to Q 4th, 368. K to Q 4th, 369. K to Q 4th, 370. K to Q 4th, 371. K to Q 4th, 372. K to Q 4th, 373. K to Q 4th, 374. K to Q 4th, 375. K to Q 4th, 376. K to Q 4th, 377. K to Q 4th, 378. K to Q 4th, 379. K to Q 4th, 380. K to Q 4th, 381. K to Q 4th, 382. K to Q 4th, 383. K to Q 4th, 384. K to Q 4th, 385. K to Q 4th, 386. K to Q 4th, 387. K to Q 4th, 388. K to Q 4th, 389. K to Q 4th, 390. K to Q 4th, 391. K to Q 4th, 392. K to Q 4th, 393. K to Q 4th, 394. K to Q 4th, 395. K to Q 4th, 396. K to Q 4th, 397. K to Q 4th, 398. K to Q 4th, 399. K to Q 4th, 400. K to Q 4th, 401. K to Q 4th, 402. K to Q 4th, 403. K to Q 4th, 404. K to Q 4th, 405. K to Q 4th, 406. K to Q 4th, 407. K to Q 4th, 408. K to Q 4th, 409. K to Q 4th, 410. K to Q 4th, 411. K to Q 4th, 412. K to Q 4th, 413. K to Q 4th, 414. K to Q 4th, 415. K to Q 4th, 416. K to Q 4th, 417. K to Q 4th, 418. K to Q 4th, 419. K to Q 4th, 420. K to Q 4th, 421. K to Q 4th, 422. K to Q 4th, 423. K to Q 4th, 424. K to Q 4th, 425. K to Q 4th, 426. K to Q 4th, 427. K to Q 4th, 428. K to Q 4th, 429. K to Q 4th, 430. K to Q 4th, 431. K to Q 4th, 432. K to Q 4th, 433. K to Q 4th, 434. K to Q 4th, 435. K to Q 4th, 436. K to Q 4th, 437. K to Q 4th, 438. K to Q 4th, 439. K to Q 4th, 440. K to Q 4th, 441. K to Q 4th, 442. K to Q 4th, 443. K to Q 4th, 444. K to Q 4th, 445. K to Q 4th, 446. K to Q 4th, 447. K to Q 4th, 448. K to Q 4th, 449. K to Q 4th, 450. K to Q 4th, 451. K to Q 4th, 452. K to Q 4th, 453. K to Q 4th, 454. K to Q 4th, 455. K to Q 4th, 456. K to Q 4th, 457. K to Q 4th, 458. K to Q 4th, 459. K to Q 4th, 460. K to Q 4th, 461. K to Q 4th, 462. K to Q 4th, 463. K to Q 4th, 464. K to Q 4th, 465. K to Q 4th, 466. K to Q 4th, 467. K to Q 4th, 468. K to Q 4th, 469. K to Q 4th, 470. K to Q 4th, 471. K to Q 4th, 472. K to Q 4th, 473. K to Q 4th, 474. K to Q 4th, 475. K to Q 4th, 476. K to Q 4th, 477. K to Q 4th, 478. K to Q 4th, 479. K to Q 4th, 480. K to Q 4th, 481. K to Q 4th, 482. K to Q 4th, 483. K to Q 4th, 484. K to Q 4th, 485. K to Q 4th, 486. K to Q 4th, 487. K to Q 4th, 488. K to Q 4th, 489. K to Q 4th, 490. K to Q 4th, 491. K to Q 4th, 492. K to Q 4th, 493. K to Q 4th, 494. K to Q 4th, 495. K to Q 4th, 496. K to Q 4th, 497. K to Q 4th, 498. K to Q 4th, 499. K to Q 4th, 500. K to Q 4th, 501. K to Q 4th, 502. K to Q 4th, 503. K to Q 4th, 504. K to Q 4th, 505. K to Q 4th, 506. K to Q 4th, 507. K to Q 4th, 508. K to Q 4th, 509. K to Q 4th, 510. K to Q 4th, 511. K to Q 4th, 512. K to Q 4th, 513. K to Q 4th, 514. K to Q 4th, 515. K to Q 4th, 516. K to Q 4th, 517. K to Q 4th, 518. K to Q 4th, 519. K to Q 4th, 520. K to Q 4th, 521. K to Q 4th, 522. K to Q 4th, 523. K to Q 4th, 524. K to Q 4th, 525. K to Q 4th, 526. K to Q 4th, 527. K to Q 4th, 528. K to Q 4th, 529. K to Q 4th, 530. K to Q 4th, 531. K to Q 4th, 532. K to Q 4th, 533. K to Q 4th, 534. K to Q 4th, 535. K to Q 4th, 536. K to Q 4th, 537. K to Q 4th, 538. K to Q 4th, 539. K to Q 4th, 540. K to Q 4th, 541. K to Q 4th, 542. K to Q 4th, 543. K to Q 4th, 544. K to Q 4th, 545. K to Q 4th, 546. K to Q 4th, 547. K to Q 4th, 548. K to Q 4th, 549. K to Q 4th, 550. K to Q 4th, 551. K to Q 4th, 552. K to Q 4th, 553. K to Q 4th, 554. K to Q 4th, 555. K to Q 4th, 556. K to Q 4th, 557. K to Q 4th, 558. K to Q 4th, 559. K to Q 4th, 560. K to Q 4th, 561. K to Q 4th, 562. K to Q 4th, 563. K to Q 4th, 564. K to Q 4th, 565. K to Q 4th, 566. K to Q 4th, 567. K to Q 4th, 568. K to Q 4th, 569. K to Q 4th, 570. K to Q 4th, 571. K to Q 4th, 572. K to Q 4th, 573. K to Q 4th, 574. K to Q 4th, 575. K to Q 4th, 576. K to Q 4th, 577. K to Q 4th, 578. K to Q 4th, 579. K to Q 4th, 580. K to Q 4th, 581. K to Q 4th, 582. K to Q 4th, 583. K to Q 4th, 584. K to Q 4th, 585. K to Q 4th, 586. K to Q 4th, 587. K to Q 4th, 588. K to Q 4th, 589. K to Q 4th, 590. K to Q 4th, 591. K to Q 4th, 592. K to Q 4th, 593. K to Q 4th, 594. K to Q 4th, 595. K to Q 4th, 596. K to Q 4th, 597. K to Q 4th, 598. K to Q 4th, 599. K to Q 4th, 600. K to Q 4th, 601. K to Q 4th, 602. K to Q 4th, 603. K to Q 4th, 604. K to Q 4th, 605. K to Q 4th, 606. K to Q 4th, 607. K to Q 4th, 608. K to Q 4th, 609. K to Q 4th, 610. K to Q 4th, 611. K to Q 4th, 612. K to Q 4th, 613. K to Q 4th, 614. K to Q 4th, 615. K to Q 4th, 616. K to Q 4th, 617. K to Q 4th, 618. K to Q 4th, 619. K to Q 4th, 620. K to Q 4th, 621. K to Q 4th, 622. K to Q 4th, 623. K to Q 4th, 624. K to Q 4th, 625. K to Q 4th, 626. K to Q 4th, 627. K to Q 4th, 628. K to Q 4th, 629. K to Q 4th, 630. K to Q 4th, 631. K to Q 4th, 632. K to Q 4th, 633. K to Q 4th, 634. K to Q 4th, 635. K to Q 4th, 636. K to Q 4th, 637. K to Q 4th, 638. K to Q 4th, 639. K to Q 4th, 640. K to Q 4th, 641. K to Q 4th, 642. K to Q 4th, 643. K



SCENE FROM "ARLINE, OR, THE FORTUNES AND VICISSITUDES OF A BOHEMIAN GIRL," AT THE HAYMARKET THEATRE.

'ARLINE, OR, THE FORTUNES AND VICISSITUDES OF A BOHEMIAN GIRL,' AT THE HAYMARKET THEATRE.

This week we give an illustration of this amusing burlesque. Here we have Priscilla Horton and Annie Romer, as the *Distressed Pole* and the *Wandering Dancer*, indulging in those sweet passages of love and sorrow, musical and oral, which inspire with the yellowest jealousy the *Gipsy Queen*, half issuing from her tent. We wish that our artist could have exhibited the capital make-up of Mr. H. Bedford in fuller relief; but, of course, the requisite perspective would not permit what had been also desirable. But the hero and heroine are there, unmistakable portraits—capital impersonations of the lovely and loving in burlesque—scarcely burlesque enough, perhaps. But in this our artist is not at fault; rather, is it the misfortune of the authors in the choice of a subject naturally replete to the exaggerations required by the extravagant spirit, on its part equally intolerant of compromise. But the sterling merits of the writing ensure the success of the piece.

SCENE FROM "ROGER DE COVERLEY," AT THE OLYMPIC THEATRE.

Our Artist has here represented a scene from the gipsy episode of the highly interesting and characteristic drama now embodying, at the Olympic, the manners of the reign of Queen Anne as portrayed by Addison in "The Spectator." It represents Sir Roger in proximity with the gipsy camp, in company with his friend Will Honeycomb, both palming the gipsy heroines of the drama, Honor Lee and Mahala Stanley. The scene is picturesquely conceived, and serves to give variety to a drama founded on a subject full rather of character than of incident. It also serves to give a deep tone of colour and romantic interest to the gentilities of the general theme. It might be wished that the two strata of story had been more intimately blended, instead of lying side by side as they do; but there is a kind of necessity in this resident in the very constitution of the state of society described. The Romany tribe and the house dwellers never did mix, but, like parallel lines, remained one outside the other, however close they might approximate. We cannot, therefore, complain of that dramatic economy which resembles the life it would represent. As we have previously said, this play ought to be attractive; both author and actors have done their best in its produc-

tion; and, should it not succeed, we must seek in foreign elements for the cause of failure.

THE THEATRES, &c.

HER MAJESTY'S.

Donizetti's "Lucresia Borgia" was introduced on Saturday night, with a novel and strong cast. Mdlle. Alaimo, the new aspirant for lyric glory, made her first appearance in the country as the heroine of Victor Hugo's tragedy, on which the opera is founded; Mdlle. Ida Bertrand was the *Orsini*; Lablache resumed the part of the *Duke of Ferrara*; Gardoni made his *retrita* as *Gennaro*; Signor Casanova, a new basso, was *Garcia*; the Spaniard *Gubetta* was allotted to Signor Lorenzo; Signor F. Lablache sustained *Petrucio*; and to Signori Balanchi, Scotti, Mercuriali, and M. Penitier were assigned *Atolphe*, *Liverotto*, *Kuzighello*, and *Violesso*. It will thus be seen, that more than ordinary care had been taken to ensure the efficiency of the secondary parts, and the policy and advantage of the combination were indicated in the prologue and concerted pieces. The new *Lucresia* experienced a very cordial greeting throughout the opera, and was honoured with an ovation at the close. She repeated her performance on Tuesday night, and exhibited less nervousness than on the previous occasion. When it is stated that her experience of the stage has actually not been more than four months, there is every reason to hope for a bright future for her. She is young and has a good stage presence, with a fine flashing eye. Her voice is a soprano of penetrating more than of sympathetic quality, and it is heard to the best advantage in forcible passages. She has a compass of about two octaves, rising to the C in alt. There is a determination "to do" in her style, indicative of a natural impulse. Her most effective scene was in the duo with the *Duke*, and her fiery action contrasted finely with the calm and fond-like resolve of Lablache, as the revengeful husband. Gardoni was heartily welcomed; the beautiful quality of his organ was heard to perfection in the tranquil passages of expressive melody. There was no lack of gaiety on the part of Mdlle. Bertrand in the rollicking *buochal*, which was redempted.

It was intended to have produced Signor Alary's new comic opera "Le Tre Nozze," on the Exhibition evening of the memorable 1st of May, but it has been postponed until next week: as a substitute, the management seemed resolved that the opening of the Crystal Palace should be signalled by a monster programme, outvying all former doings on the famed "long Thursdays." The entertainments began with Anser's "Muta di Portici," sustained by Madame Fiorentini, the gifted mime, Mdlle. Monti, Signori Pardini, Scotti, Mercuriali, Lorenzo, Balanchi, and M. Massol, with the dancing of Amalia Ferraris and M. Charles in the beautiful divertissement. The two Lablaches sang the popular duo, "Se falo," from Cimarosa's immortal "Matrimonio

Segreto." There was a divertissement by Paul Taglioni, with Pugn's music, in which Carlotta Grial, Amalia Ferraris, and MM. Charles and Taglioni appeared; and, finally, the ballet of "Les Metamorphoses," with Carlotta Grial's sprite, closed the evening's attraction.

ROYAL ITALIAN OPERA

Meyerbeer's "Huguenots," given for the second time on Saturday night last, was remarkable for the wondrous singing of Mario: perhaps, in the whole course of his professional career, he never produced a more exciting effect on an auditor, than in the duo with Grial in the third act. Whether his acting or singing be regarded, his present delineation of *Raoul* has never been approached: it must be ranked as one of the finest performances of the lyric stage. Mdlle. Angri re-appeared after her indisposition in the *Page*—one of her cleverest assumptions: she was anced in the air of the second scene. The indolence, however, resolved not to be without its victim, fastened on Formis, who struggled loyally and manfully against the attack of the dire enemy of vocalists.

On Tuesday night, Meyerbeer's "Robert le Diable" was executed for the second time. The fautes were propitious—there was not an apologetic notice of any kind—and the artists were all in fine voice, Grial, Madame Caetilian, Signor Tamberlik, Signor Sigilli, and Herr Formis greatly distinguishing themselves. The *Alice* of Grial is quite a new creation this year, and it must now be enrolled in her list of operatic triumphs as one of her grandest delineations. The unaccompanied trio in the cavern scene, between Grial, Tamberlik, and Formis, was encored. There were many well-known French professors and amateurs present at the representation, and it was gratifying to hear their enthusiastic admission, that it fully equalled the best days of the Académie Royale, in Paris, where "Robert le Diable" was originally brought out by Meyerbeer.

Beethoven's "Fidelio," announced for the extra night on Thursday, has been withdrawn *sine die*, without any official explanation. There are divers rumours touching the "unforward event," but nothing positive can be relied upon. The "Huguenots" was the substitute for the long and anxiously expected novelty.

PUNCH'S PLAYHOUSE.

Such, we have already announced, was to be the name of the New Strand Theatre, under the management of Mr. W. R. Copeland, by whom it was opened on Monday, with two new pieces, one by Mr. Courtenay, and the other by Mr. Shirley Brooks. An evident advantage was taken of the Crystal Palace in the titles of both ventures—"Living in Glasshouses," being the name of one, and "The Exposition" that of the other. The first, however, deals merely with the squabbles of two rival families, who live by calumniating each other; the other with a visit of Scandinavian deities to earth and the Crystal Palace. Both we believe to be pleasantly written, but cannot judge until the performances are perfect in the dialogue. Mr. Tibury, Mr. Atwood, Miss Marshall, and Mr. J. Reeves are members of the company; and, when time for rehearsal shall have been given, will doubtless justify their past reputations in a new experiment.

ST. JAMES'S.

The Wizard of the North, Mr. Anderson, and the French plays occupy this stage, on alternate evenings. The first is as wonderful as ever, and astonishes not only by the number and subtlety of his tricks, but by the extent of his apparatus.

On Monday, Mr. Mitchell opened with the Parisian drama, and, according to his programme, promises the newest re-productions, so that we shall be as close as possible to the condition of the French stage. His proceedings, so far, keep pace with his pledges.

The leading piece selected for the present occasion is the last novelty of the associates, MM. Scribe and Legouvé, called "Une Bataille de Dames," and which was produced the middle of March at the Théâtre Français. This clever drama depends on its characterization. The plot turns on an old device—that of a suspected person being protected, in the guise of a footman, by an influential lady, of opposite opinions: the former being a *M. Fleury*, a young officer, escaping from the consequences of a Bonaparte conspiracy; and the latter, a *Countess d'Antreval*, by whom the prefect of police is deceived, until the danger has passed away, when the young gentleman, who had been made interesting by peril, is rewarded for the trouble he has been given with the hand of the Countess's niece. Sentiment, affection, and romance, all contribute their due share of ornament to this threadbare plot, and make a delightful dialogue-piece, in which incident is quite a secondary matter. Mdlle. Judith and Mdlle. St. Marc perform the roles of the aunt and niece with wonderful propriety and *naïveté*, while M. Lafont enacts the lover with polished grace. But we must not permit M. Regnier, in the part of *De Grignon*, a guest of the Countess, who is mistaken and arrested for the delinquent, and whose alternations of courage and timidity were exceedingly comic. The performances conclude with a *petite* *comédie*, called "L'Amour à l'Avenette," draughted from the "Montanier," an agreeable trifle, illustrating the inconveniences of being short-sighted. The house was fashionably attended.

At the HAYMARKET, a new comedy, entitled "Retired from Business," is announced for this evening (Saturday); and at the Olympic, that deserving actor, Mr. Leigh Murray, proposes to take his benefit on Monday, when the comedy of "Money" will be acted, and when we trust that the appreciation of the public will be demonstrated.

The Duke of Northumberland has given instructions, that, during the period of the Great Exhibition, his Grace's mansions of Northumberland House, London, and Syon House and gardens, Middlesex, shall be open for the inspection of parties visiting London, more especially those connected with the county of Northumberland. By applying, personally or by letter, at the commissioner's office, Alnwick Castle, introductions for this purpose may be obtained.

The first edition of Cocker's Arithmetic, a duodecimo volume, "printed for Thomas Passenger, on London-bridge, 1678," was sold, on Saturday, by Messrs. Partick and Simpson, of Piccadilly, amongst a collection of curious books and MSS. There is no copy in the British Museum, and the authority of the auctioneer's catalogue but one other copy known; it is not, therefore, surprising that some active competition arose amongst the curious for the possession of the quaint little volume in question, which sold at 28 1/2s.

At a meeting of the East Country Dock Company, on Saturday last, a resolution to the effect that the bill now before Parliament to enable the Commercial Dock Improvement Company to purchase and enlarge the East Country Dock, and for other purposes, be assented to, was carried by a majority of 70 to 7.



SCENE FROM "ROGER DE COVERLEY," AT THE OLYMPIC THEATRE

PARIS FASHIONS FOR MAY.

HERE is Longchamps at last, with a brilliant, sunny day, which has the effect of bringing out all the fresh toilets of spring. We will not, however, detain the reader from a description of what we have remarked there, and what the fashionable shops have displayed for the last few days. Delisle has made a public exhibition (his yearly custom) of the new objects and materials of the season. We observed there dresses destined for the Queen of Spain: these are of very rich silk, including a white taffeta dress, with two skirts; the upper skirt with a wreath of flowers the under skirt open in front, forming a tunic, also wreathed with flower. Another dress has an immense bouquet of flowers at the bottom of each width, shooting up and lessening to the top of the skirt, at the waist. Figured dresses are the most numerous; and stuffs, which till now were worn quite plain, are ornamented this year. Even cambrie muslin is many-striped, with larger stripes down each front width. Woolen dresses, such as the *Valencienas popelinettes*, are disposed in the like manner. There is also a great quantity of *barège* dresses, woolen, silk, cotton, and muslin, with flounces. Dresses are of quilted cotton, with a white ground, and sprinkled with little flowers, and wreathed in front; their little *pardessus* of the same stuff, and ornamented like the dress. The coloured silks, with sprinkling or running wreaths, are much worn for dresses, trimmed with flounces cut out, and ribbons put on. We should also mention a charming *hoffe*, which is worn with the same kind of ornament—the silk *grenadine*. All dresses are worn with the body open in front, and wide open sleeves, so as to show in all their beauty the chemisettes and under-sleeves, which daily increase in richness and elegance. English embroidery is in high fashion, and will be so during the whole season; but, with the ornaments, is intermixed either *Valenciennes* lace, or heavy embroidery or tambouring. Dresses of *grenadine taffeta*, with flounces, are hemmed round the edges, scalloped with silk, or by a small lace of one of the shades of the dress. The *vidanges* are trimmed with gathers of ribbon, either as small flounces or gathered in the middle. Little *mantelets* will certainly be more the vogue in the shape of small shawls, or fitting behind, that is, slightly hollowed in the centre; both trimmed with deep lace, or large fringing, &c. The *mantelet* is worn of all shades, and when light-coloured it is trimmed with two fringes of white lace, mounted with two rows of small ribbon gatherings.

Bonnets and *capotes* are remarkably elegant; the crown is exploded. The caps grow wider and wider; but, fortunately, they remain small. One thing noticeable, also, is, that the *capotes* are much preferred to bonnets: they can be more varied and more elegantly ornamented. The net and crape *capotes* are still trimmed with small flounces of ribbon, either a little areola over the whole *capotte* or *fancheon* shaped behind, so as to make the crown seem falling off. White crape and blond *capotes* are seen, with crowns embroidered with white, but we do not think this fashion will last. Hitherto the bouquet has always superseded these attempts at spangles for walking and evening toilet.

Head-dresses are ornamented with exquisite artificial flowers, put on in rather small flat half wreaths, on each side of the top. Plain bonnets of sewn or rice straw are often trimmed with light-coloured taffeta.

The illustration shows a dress of *grenadine*, sprinkled with small flowers; body and sleeves open. Head-dress of black velvet, trimmed with Malines lace. *Capote* of smooth crape, with crown falling off. *Mantelet*, trimmed with long silk fringe. *Pospeline* dress. *Pardessus* of black velvet, and dress of pearl grey taffeta.

THE TWO WATER-COLOUR EXHIBITIONS.

THE Old and the New Water-Colour Societies have opened their doors to the public on the same day—a course of proceeding not very usual with them. We may, therefore, fairly, as we viewed them together, include them under one notice. Both societies are in Pall-Mall, and it is an easy and an instructive afternoon's work to visit both galleries. Pleasanter lounges in an April or May afternoon can hardly be devised. If it is raining in Pall-Mall East, you can seek shelter in sunshine, with Cox or Copley Fielding at the Old Society; if it is sultry and dusty in Pall-Mall West, you can escape with Haghe to the cool of a convent in the New Society.

The two societies have the same objects—the advancement of water-colour art, and the sale of their own drawings. The Old Society excels, as before, in landscapes; the New in figures. At the Old, Copley Fielding and Cox, Evans and Hunt, Prout, and, perhaps, George Frizz, reign without rivals. At the New, the giant of the institution is Haghe, but there are men of note in Pall-Mall West besides Mr. Haghe. As Napoleon had marshals of scarcely inferior capacity as soldiers to himself, so Mr. Haghe has associates worthy to rank with him. Mr. Warren, the President, paints scriptural subjects quite as well as Benjamin West, and at lower prices. Young Mr. Corbould has a sense of chivalry and a knowledge of lists and ridings that would have endeared him to Walter Scott. Wehnert achieves in water-colours what few can accomplish in oil colours. Chase can take us to



PARIS FASHIONS FOR MAY.

Haddon without the trouble of travelling there; and Davidson to green lanes such as Hobbema loved and drew so well, and such as our own Patrick Nasmyth could transfer to canvass with a dexterity and finish and feeling worthy of the Dutchman.

In the figure line, at the Old Society, the two most ambitious works are

Mr. F. Tayler's "Fête Champêtre in the Time of Charles II." (128), and Mr. Topham's "Highland Smugglers leaving the Hills with their Whiskey" (69)—works of very different character, one giving us courtly, the other peasant life—one in the manner of Watteau, the other in the style of Wilkie or Edwin Landseer. In Mr. Tayler's picture there is



"THE VILLAGE SMITHY."—BY C. DODGSON.—EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.



STATE OPENING OF THE GREAT EXHIBITION.—HER MAJESTY LEAVING BUCKINGHAM PALACE.

EXHIBITION SUPPLEMENT TO THE ILLUSTRATED LONDON NEWS

No. 482.—VOL. XVIII.]

SATURDAY, MAY 3, 1851.

[Two Numbers, 1s.]

A GUIDE TO THE GREAT EXHIBITION OF INDUSTRY.

At length the doubts and fears of many months are at an end—the work is done—the triumph is complete. The great idea of an Exhibition of the Industry of all Nations has been realised, and the gates are open of the vast Building, which every branch of industry, and almost every country in the world has contributed to furnish and adorn.

On the 1st of May—a May-day which will long be memorable in the history of our country—the Queen, with all the splendour of her Court—with all the pomp and pageantry of a royal procession—with solemn and rejoicing music—with salvoes of artillery, amid the enthusiastic shouts of the representatives of a hundred different nations, proclaimed the opening of the Palace of Industry. Seldom have such ceremonies been bestowed in such a cause—not the celebration of the close of a long demoralising war, but the commencement, as we believe and trust, of a new era of peace and good-will.

Into this Palace we are about to enter—to traverse day by day its long avenues and galleries—to describe, to explain, to criticise, to illustrate the various contributions of utility and beauty with which it is crowded.

Here we shall find the fruits of scientific progress practically displayed ;

here we shall find, side by side, in friendly competition, prepared to exchange lessons in civilising arts, nations which once met only as deadly enemies.

The great social lessons suggested by the completion of the Exhibition of the Industry of all Nations, are not less valuable than the educational. Of all European countries, England is the least visited by foreigners: they admire our industry, they purchase our solid manufactures, they dread our prowess and ambition; but the climate, the expenses of travelling, the absence of popular amusements, deter them from visiting our shores, or drive them away before they have had an opportunity of fully appreciating those personal qualities, which, when known, inspire respect, confidence, and permanent good-will.

But they have come now; and before proceeding further, we shall do well, perhaps, to enumerate the nations which have cooperated with us, and filled with specimens of their industry, the eastern wing of the Crystal Palace.

France and Austria stand first in the number of their contributions, although Prussia carries off the palm in sculpture, with Keiser's vigorous poetical Amazon, without question the finest bronze of modern times. We have also Norway, Sweden and Denmark, Holland and Belgium; the Hanse Towns and Northern States of Germany; several of the minor States of the Zollverein, Saxony, Bavaria, Wurtemberg; the Republics

of Switzerland; the kingdoms of Piedmont and Sardinia, Tuscany, and Naples; the Papal States; Russia, Spain, and Portugal; Mahomedan Turkey, Egypt, Persia, and Tunis; Pagan Western Africa, and the converted islanders of the Pacific. The American Continent has answered us from New Granada, Mexico, Peru, Brazil; and, although last, not least, the United States have aided us in this great work.

In addition to our foreign friends, whom courtesy compels us to name first, our colonies and dependencies, many of which, although much talked of, are less known to us than foreign states, make up a goodly array. Among these, Canada, Nova Scotia, and New Brunswick, corn and timber-bearing, hold a foremost rank, grouped with the barren sheep-walks of the Cape; the great emigration-fields of New South Wales, Port Phillip, and South Australia, famous, too, for minerals; Van Diemen's Land, the alpine island of Australasia; New Zealand, the most romantic, healthy, and unprofitable of all our settlements; Bermuda, where the name of the chairman of the Executive Committee will ever be revered as the re-introducer of agriculture and horticulture. The Bahamas, famed for pine-apples, turtle, and shells; many West Indian islands; and St. Helena, chiefly remembered as the prison-house of a great captive; Caylon, "the farthest Indian isle," and the fortress of Malta, join for this time together; while India, with gorgeous manufactures and a crowd of unknown productions, fills a large and prominent space.



THE GATHERING OF THE NATIONS.—ALLEGORICAL DESIGN BY JOHANNOT.

We believe that the ILLUSTRATED LONDON NEWS may claim a large share in procuring the adoption of this the only suitable design. On the 6th of July, we gave our subscribers and readers an opportunity of judging of the merits of a design to which no merely written description could do justice—a plan selected by us from hundreds pressed on our

are being made to be drilled, as shown in the annexed diagram into great drifts, by a line running from west to east in the central zone and another running from north to south, through the centre of the tract. These two lines, being to the north-west and south-west of the line, intersect at a point which is west and south-west of the line, and the two lines are displayed, showing a comparison of the series of the three, and the results of them being devised to be more complete display of the same. The distribution of series in the large size of the drifts, and the distribution of the same, is shown in the diagram, and the results of the same would be, that everything is so perfectly classified that the exact of each individual branch of industry are to be found in one spot, would be to state that the arrangements are perfection itself, in the great power of the same, and the results of the same, and then could have been originally expected. Thus, manufacturing

In this Class a great variety of machines are very distinctly classed in the arrangements, and occupy the whole of the three courts of the north-west division nearest the transept, and immediately at the back of cotton, leather, and furs, mineral manufactures, and furniture. The locomotives and railway carriages are placed on a line of rail, separating the machines not in motion from those to which steam-power is applied, the whole arrangement being very distinct and complete.

CLASS 6.—Manufacturing Machines and Tools, or Systems of Machinery, Tools, and Implements employed for the undermentioned purposes.

Mr. HENSMAN, Ensign CRATER, E.I.C., Assistant.

- Div. A.—Manufactures of all spun, woven, felted, or laid fabrics;
B.—Manufactures of metals.
C.—Manufactures of mineral substances, and mining machinery. (See section 1.)
D.—Manufactures of vegetable substances

- Div. E.—Manufactures of animal substances.
F.—Machinery and apparatus for brewing, distilling, and manufacturing chemistry.

The machines to which steam-power is applied as indicated in the above classification, are all arranged on the northern side of the west end of the Building; cotton machinery being placed at the extreme west, followed by woollen machinery, that used in the manufacture of flax, and lastly silk and lace machinery, miscellaneous machines in motion; lathes and tools, with mills, concluding the group.

CLASS 7.—Civil Engineering, Architectural and Building Contrivances.

Mr. HENSMAN, Lieut. WALKER, R.E.

- Div. A.—Foundation and building contrivances connected with hydraulic works
B.—Scaffolding and centering
C.—Bridges, tunnels, and engineering contrivances for crossing rivers, ravines, &c.
D.—Dock, harbour, river, and canal works
E.—Lighthouses and beacons
F.—Roofs, buildings, and contrivances for covering large areas
G.—Water-works, and the engineering contrivances connected with the obtaining,

- storing, and distribution of water in towns
Div. II.—Gas-works, and contrivances connected with the economical production of artificial light
I.—Sewerage, cleansing, paving, and the contrivances connected with the sanitary condition of towns
J.—Warming and ventilating domestic residences, and the contrivances connected therewith
K.—Miscellaneous

The models and contrivances in this Class are placed, so far as they are grouped, in the south-western corner of the south-west gallery; but numerous models belonging to this class, and those, too, of the highest character, are placed in various parts of the Building.

CLASS 8.—Naval Architecture, Military Engineering; Ordnance, Armour, and Accoutrements.

Captain WESTMACOTT, R.E. Mr. WATTS, R.N.

- Div. A.—Illustrations by models of ship-building for purposes of commerce
B.—Illustrations by models of ship-building for purposes of war
C.—Illustrations by models of ship-building for the application of steam or other powers
D.—Vessels used for amusement, and small vessels generally
E.—Rigging, anchors, windlasses, capstans, sheeting, and articles connected with practical seamanship and the saving of life from shipwreck
F.—Infantry army—clothing and accoutrements

- Div. G.—Cavalry army—clothing and accoutrements
H.—Camp equipments—such as marquees, tents, &c.
I.—Artillery equipments, both in garrison and the field; machines for mounting and dismounting ordnance
J.—Naval gunnery and weapons of attack and defence more especially adapted to naval purposes
K.—Ordnance and projectiles
L.—Small arms
M.—Military engineering, field equipments, methods of passing rivers and other obstacles, the attack and defence of fortresses, and field fortification

The models in naval architecture and other contributions in Class 8 have been arranged in the north-western corner of the north-west gallery, so as to balance the arrangement of Class 7.

CLASS 9.—Agricultural and Horticultural Machines and Implements.

Mr. BRANDRETH GIBBS, Ensign SOADY, E.I.C., Assistant.

- Div. A.—Implements for tillage
B.—Drilling, sowing, manuring, and hoeing machines
C.—Harvesting machines
D.—Barn machinery
E.—Field, fold, and yard machinery

- Div. F.—Agricultural carriages, harness, and gear
G.—Drainage implements
H.—Dairy implements
I.—Miscellaneous implements used in agriculture
J.—Garden engines and tools

Agricultural implements form a great feature in the south-western division, and occupy the courts between the main passages from west to east on that side of the Building extending from the extreme west to the Sculpture Room.

CLASS 10.—Philosophical Instruments and Processes depending upon their use: Musical, Horological, and Surgical Instruments.

Lieut.-Col. LLOYD, Ensign TREVOR, E.I.C., Assistant.

- Div. A.—Instruments for the measurement of space
B.—Instruments to measure the effects of mechanical and physical forces
C.—Instruments to illustrate the laws of mechanical and physical science

- Div. D.—Application of mechanical and physical science to useful purposes, not included in any of the preceding or subsequent sections
E.—Chemical and pharmaceutical apparatus
F.—Miscellaneous

CLASS 10A.—Musical Instruments, &c.

- Div. A.—Wind instruments
B.—Stringed instruments
C.—Keyed instruments with fixed tones
D.—Instruments of percussion

- Div. E.—Automatic instruments
F.—Miscellaneous articles in connection with musical instruments
G.—Musical diagrams

CLASS 10B.—Horology.

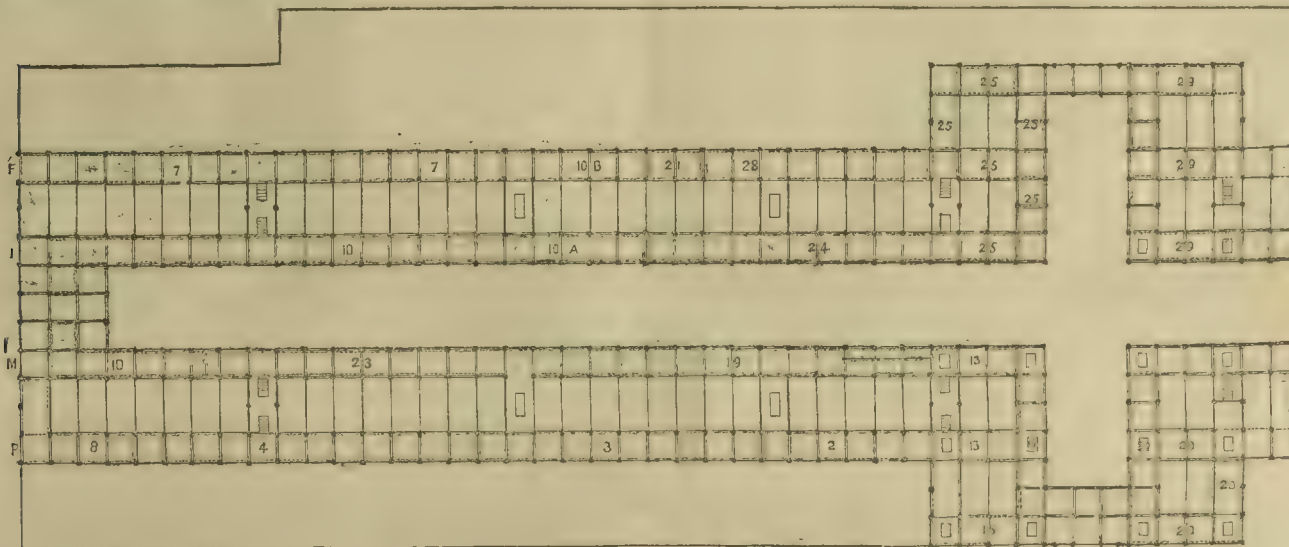
- Div. A.—Great clocks for churches, castles, stables, and public buildings in general
B.—Astronomical clocks
C.—Clocks applied in registration
D.—Clocks shewing different phenomena
E.—Clocks for the common purposes of life
F.—Clocks and timepieces in decorated cases, commonly

- called ornamental clocks, for drawing rooms, libraries, &c.
Div. G.—Sundries applicable to clocks
H.—Marine chronometers
I.—Pocket watches of various descriptions
J.—Watches for different markets
K.—Miscellaneous

CLASS 10C.—Surgical Instruments.

- Div. A.—For operations on the ear
B.—Operations on the eye
C.—Operations on the nose, nasal fosse, and antrum
D.—Operations on the mouth and pharynx
E.—Operations on the thorax and respiratory organs
F.—Operations on the abdo-

- menal walls and alimentary canal
Div. G.—Operations on the genito-urinary system in the male
H.—Operations on the genito-urinary system in the female
I.—Operations on the extremities



PLAN OF GALLERY.

REFERENCE TO PLAN OF GALLERY.

- F.—North gallery
I.—Central North
M.—Central South
P.—South Gallery

These letters correspond to those used in the alphabetical marking of the bays from north to south.

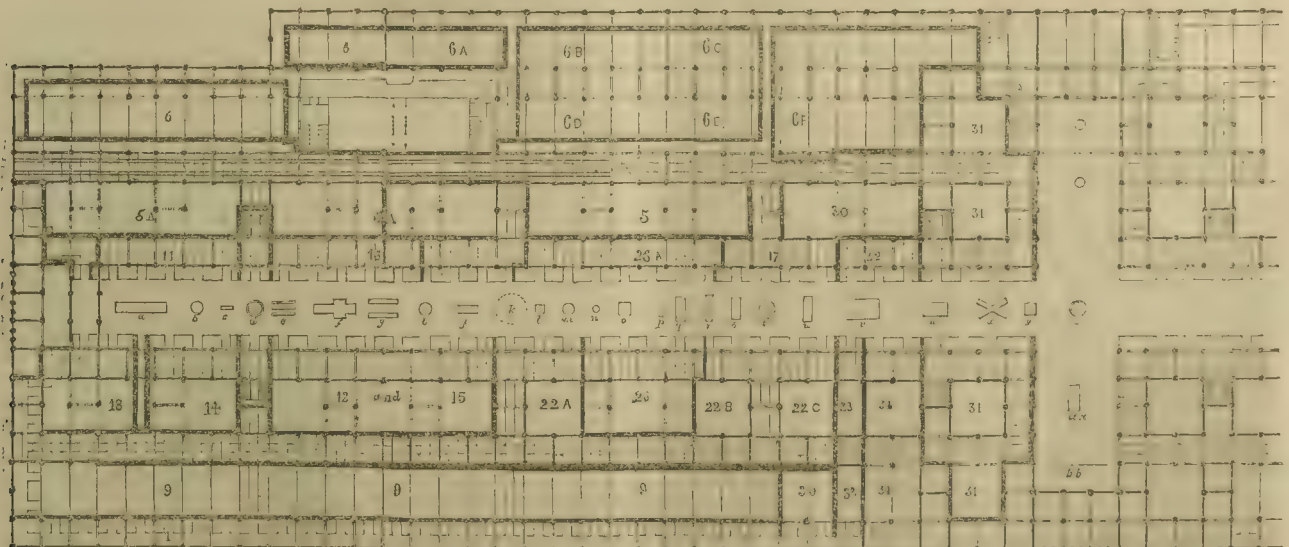
N.B.—The numbers correspond with those of the respective classes.

- 2.—Chemical productions
3.—Vegetable and animal substances used for food
7.—Civil engineering, &c.
8.—Naval architecture, arms, &c.
10.—Philosophical instruments

- RAW MATERIALS.
4.—Vegetable and animal substances used in manufactures
MACHINERY.
10A.—Musical instruments
10B.—Surgical instruments.

- 13, 13.—Silk
15, 15.—Shawls
15A.—Mixed fabrics, London and North
19.—Tapestry, lace, &c.
20.—Clothing
21.—Cutlery

- MANUFACTURES.
23.—Precious metals
24.—Glass
25, 25, 25, 25, 25.—Porcelain, &c.
26.—Animal and vegetable manufactures
29, 29, 29.—Miscellaneous manufactures



PLAN OF GROUND-FLOOR.

REFERENCE TO PLAN OF GROUND-FLOOR.

N.B.—The numbers correspond with those of the respective classes.

RAW MATERIALS.

- 1, 1, 1.—Mineral, Mining, and Metallurgy.
MACHINERY.
5.—Marine engines, hydraulic presses, and lifting apparatus
A, 6A.—Carriages
6A.—Flax machinery
6B.—Silk and lace machinery
6C.—Lathes and tools
11.—Cotton
12 and 15.—Woollen and mixed fabrics
14.—Flax and hemp
16.—Leather, furs, &c.
17.—Paper and printing

- 6A.—Flax machinery
6B.—Silk and lace machinery
6C.—Lathes and tools
11.—Cotton
12 and 15.—Woollen and mixed fabrics
14.—Flax and hemp
16.—Leather, furs, &c.
17.—Paper and printing
MANUFACTURES.
18.—Printed fabrics
22, 22.—Hardware
22A.—Steel and iron
22B.—Brass and copper
22C.—Medicine and surgery, containing,

- also, specimens from Classes 27 and 30
26.—Furniture—Metropolis
30.—Sculpture
31.—East Indies
32.—Ceylon, Malta, &c.
26A.—Furniture—Provincial towns and 30
27.—Mineral manufactures
FINE ARTS.
30A.—Fine Art court
COLONIES.
33.—Australia
34.—Canada



"BOY AT A STREAM."—BY J. H. FOLEY.

Div. K.—Operations on the osseous system
L.—Operations on the vascular system
M.—Autoplastic and orthopedic operations
N.—Dressing instruments
O.—Miscellaneous philosophical apparatus, applied to the

investigation and treatment of disease
Div. P.—Surgical tables, beds, mattresses, chairs, cradles, rests, &c.
Q.—Post-mortem and dissecting instruments and instruments for embalment
R.—Instruments applied to veterinary purposes

This important Class has been judiciously placed between the models, &c. in civil engineering, and those of naval architecture, and forms with them, a grand group of examples of the most ingenious contrivances the mental activity of the present age has produced. The philosophical instruments are ranged in the galleries next the nave, and on each side the large organ placed at the west end, which is itself a type of a large number of contributions to one of the divisions of the class, that of musical instruments.

MANUFACTURES. CLASS 11.—Cotton.

Mr. GEORGE WALLIS. Mr. W. HAWKINS, Assistant.

Div. A.—Cotton yarn and thread
B.—Calicoes
C.—Cords and beaversteens
D.—Muslins, &c.
Div. E.—Dimitis, &c.
F.—Coloured woven cottons
G.—Oiled calicoes and cambrics for packing

This Class is placed with the counters and most effective arrangements



"ROSAMUNDA."—BY JOHN THOMAS.

projecting into the central avenue, and is to the left of the west entrance, occupying the space under the gallery to the carriage courts at the back.

CLASS 12.—Woolen and Worsted.

Mr. GEORGE WALLIS. Mr. W. HAWKINS, Assistant.

Div. A.—Broad cloths
B.—Narrow cloths
C.—Flannels
D.—Blankets
E.—Woolen cloaking
Div. F.—Serges
G.—Tartans
H.—Worsted stuff goods
I.—Woolen, worsted, alpaca, and mohair yarns

One of the large courts on the south side of the central avenue has been devoted to this Class and Class 15 (Mixed Fabrics), as the leading manufacturers of the north, or at least the great manufacturing districts, produce the articles arranged under the heads of both classes, and it was deemed desirable not to separate them, except in the special case of shawls. The large space occupied by these two classes being found insufficient, a large portion of the Scotch woollens, tartans, and tweeds have been placed on the north-west wall, near the woollen machinery.

CLASS 13.—Silk and Woollen.

Mr. GEORGE WALLIS. Mr. W. HAWKINS, Assistant.

Div. A.—Silk yarns
B.—Plain silks
C.—Fancy silks
D.—Velvets
Div. E.—Gauzes and crapes
F.—Plain ribbons
G.—Fancy ribbons

The rich and varied productions in Class 13 are all placed in the gallery near the transept, at the angle of the south-west division. The Spitalfields contributions being next to the central avenue, and those of Manchester and Macclesfield parallel to them in the side gallery.

CLASS 14.—Manufactures from Flax and Hemp.

Mr. GEORGE WALLIS. Mr. W. HAWKINS, Assistant.

Div. A.—Flax fibre
B.—Linen yarn and thread
C.—Plain linen of all widths
D.—Damasks, diapers, drills, and other twilled linens, bleached, unbleached, and dyed
Div. E.—Cambrics, cambric and linen handkerchiefs, plain, bordered, and embroidered; plain, printed, or dyed; printed linens, lawns, cambrics, bleached, unbleached, or dyed
F.—Cordage of all kinds

This Class, representing the staple trade of the north of Ireland and some portions of Scotland, has been placed on the right of the central avenue, entering at the west door, immediately after Class 13. This arrangement was adopted in order to bring the leading textile products of Ireland into one group, as the poplins, woollens, and even the silks of that country have been placed at the corner of Classes 12 and 13, being separated from this Class by one of the staircases, in the entrance to which the poplin loom is placed, in which is displayed the process of weaving a rich brocade of that material.

CLASS 15.—Mixed Fabrics, including Shawls, but exclusive of Worsted Goods (Class 12).

Div. A.—Mixed woven fabrics.
Div. B.—Shawls.

It has been already stated that Class 15 is mixed up in the arrangements with Class 12. The shawls, however, both printed and woven, are placed in the galleries near the transept, grouping with the silks. The Paisley productions occupy the corner to the west of the transept, whilst the London contributions are placed at the side at a right angle with the metropolitan silks. The Norwich contributions are also placed here, the dress fabrics forming with London another group in the midst of Class 20.



"MASSACRE OF THE INNOCENTS."—EXHIBED BY THE ART-UNION OF LONDON.

CLASS 16.—Leather, including Saddlery and Harness, Skins, Fur, Feathers, and Hair.

Mr. DODD.

Div. A.—Leather.
B.—Saddlery and harness.
C.—Miscellaneous.
Div. D.—Skins and fur.
E.—Feathers.
F.—Hair.

The articles comprised in the above Class are placed on the left of the central avenue, entering from the west, and follow the cottons, being separated from the latter by a staircase.

CLASS 17.—Paper and Stationery, Printing and Bookbinding.

Mr. OWEN JONES.

Div. A.—Paper in the raw state, as it leaves the mill
B.—Articles of stationery
C.—Pasteboards, cards, &c.
Div. D.—Paper and scaleboard boxes, cartons, cartonerie
E.—Printing (not including Fine Art Printing)
F.—Bookbinding, &c.

This Class is placed between the colonial contributions and the provincial furniture, on the same side of the central avenue as Class 16.

CLASS 18.—Woven, Spun, Felted, and Laid Fabrics, when shown as Specimens of Printing and Dyeing.

Mr. GEORGE WALLIS. Mr. W. HAWKINS, Assistant.

Div. A.—Printing or dyeing of woolen or any mixed substances, as mouseline de sole, or alpaca mixture
B.—Printed calicoes, cambrics, muslins, velvets, and velveteens
Div. C.—Dyed cotton goods
D.—Dyed linen goods
E.—Dyeing or printing of leather, hair, fur, &c.

This important department of our industrial and artistic productions has been located to the right of the west entrance, and on the opposite side of the central avenue to cotton manufactures. One of the courts has been divided between this Class and Class 14; the two being separated by a passage, leading to the hardware and agricultural implements.

CLASS 19.—Tapestry, including Carpets and Floor-cloths, Lace, Embroidery, Fancy and Industrial Work.

Mr. OWEN JONES. Mr. LOWE.

Div. A.—Tapestry
B.—Lace
C.—Sewed and tamboured muslins
Div. D.—Embroidery
E.—Fringes, &c.
F.—Fancy and industrial works

The varied and interesting examples in this Class are placed in the gallery next to the central avenue, running from the metropolitan silks

to the contributions in the precious metals. Carpets, however, are used, more or less, in the decoration of the Building, or are suspended from the girders of the roof above the galleries in various parts.

CLASS 20.—Articles of Clothing for Immediate, Personal, or Domestic Use.

Mr. GEORGE WALLIS. Mr. W. HAWKINS.

Div. A.—Hats, caps, and bonnets
B.—Hosiery
C.—Gloves
Div. D.—Boots, shoes, and lasts
E.—Under clothing
F.—Upper clothing



"ARIADNE."—BY KIRK.

This class has been placed in the galleries, and balances the shawls and silks, these being placed on one side of the large tree at the central entrance, and Class 20 on the other.

CLASS 21.—Cutlery and Edge Tools.

Mr. R. THOMPSON.

Div. A.—Cutlery: such as knives and forks, pen and pocket knives, scissors, shears, and razors
Div. B.—Files, and other small edge tools not included in manufacturing tools in Section 6

Cutlery and edge tools generally have been arranged in the north gallery.

CLASS 22.—Iron and General Hardware.

Mr. R. THOMPSON.

Div. A.—Brass manufacture
B.—Copper, zinc, tin, pewter, and general braziers
C.—Iron manufacture. (See, also, I and 5)
Div. D.—Steel manufacture
E.—Buttons, &c.
F.—Wire-work, &c.

The extensive and miscellaneous character of the contributions in this Class has been well provided for by being placed in the avenue under the side gallery in the south-west division, thus separating by a very distinct line, the textile fabrics and furniture from the agricultural department. Birmingham and Sheffield occupy distinct localities on each side of the metropolitan display of furniture.



"DOROTHEA."—BY JOHN BELL.

CLASS 23.—Working in Precious Metals and in their Imitations; Jewellery, and all articles of Virtue and Luxury, not included in the other Juries.
Mr. Lowe.

- Div. A.—Communion services.
B.—Articles of gold and silver plate, for decorative purposes and presentation pieces.
C.—Smaller articles for more general domestic use.
D.—Electro-plated goods of all descriptions, comprehending all that can be executed in silver and other metals.
E.—Shell and other plated goods.
F.—Gilt and ornate work.
G.—Jewellery.

- Div. H.—Ornaments and toys worked in iron, steel, and any other metal which are neither precious metals nor imitations of them; as, chains of steel, sword-hilts, cut steel shoe and knuckles, Berlin iron ornaments, chains, bracelets, and necklaces.
I.—Enamelling and damascene work.
J.—Articles of use or curiosity not included in the previous enumeration.

The important and valuable contributions comprised in this Class are placed in the gallery next the nave on the south-west side, and extend occasionally to the cross galleries or bridges.



IONIAN ISLANDS BROOCH.

CLASS 24.—Glass.
Lieut. PASLEY, R.E.

- Div. A.—Window glass, including sheet glass, crown glass, and coloured sheet glass.
B.—Painted and other kinds of ornamental window glass.
C.—Cast plate glass.
D.—Bottle glass.

- Div. E.—Glass for chemical and philosophical apparatus.
F.—Flint glass, or crystal, with or without lead; white, coloured, and ornamented, for table vases, &c.
G.—Optical glass, flint and crown.

This Class has been arranged in the gallery next the central avenue on the north-west side, immediately above the colonial department.

CLASS 25.—Ceramic Manufacture—Porcelain, Earthenware, &c.
Lieut. PASLEY, R.E.

- Div. A.—Porcelain, hard.
B.—Statuary porcelain.
C.—Tender porcelain.
D.—Stoneware, glazed and unglazed.

- Div. E.—Earthenware.
F.—Terra cotta.
G.—Ornamented or decorated.
H.—Productions for agricultural purposes.

The examples of manufacture in this important class are arranged in the galleries on the north-west side of the transept, thus occupying a prominent position in the arrangements, and forming a well-defined group.



CASKET AND STAND.—BY WERTHEIMER.

CLASS 26.—Decorative Furniture and Upholstery, including Paper-Hangings, Papier Maché, and Japanned Goods.
Mr. T. THOMPSON.

- Div. A.—Decorations generally, including ecclesiastical decorations.
B.—Furniture and upholstery.

- Div. C.—Paper-hangings.
D.—Papier maché, Japanned goods, pearl and tortoise-shell work.

This Class is divided into two distinct parts, both of which are arranged next to the central avenue—one being devoted to the productions



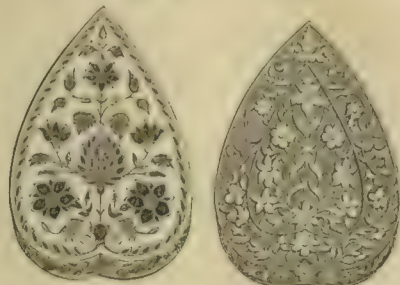
CLOCK.—BY MESSRS. MOORE.

of the metropolis, and the other to those of the provinces. A court at the back of one portion of the metropolitan division has been set apart for the illustration of modern revivals of mediæval design in furniture, metals, and decoration generally; in which Messrs. Pugin, Grace, Hardman, Minton, and others have united their respective contributions for the production of a complete group.

CLASS 27.—Manufactures in Mineral Substances used for Building or Decoration, as in Marble, Slate, Porphyries, Cements, Artificial Stones, &c.
Professor ANSTED.

- Div. A.—Manufactures in common stone.
B.—Manufactures in slate.
C.—Manufactures in cement and artificial stone.
D.—Manufactures in marbles, granite, porphyries, alabaster, &c., for useful or ornamental purposes.
E.—Inlaid work in stone, marble, and other mineral substances.

- Div. F.—Ornamental work in plaster, composition, scagliola, imitation marble, &c.
G.—Combinations of iron and other metals with glass and other substances, for various useful purposes.



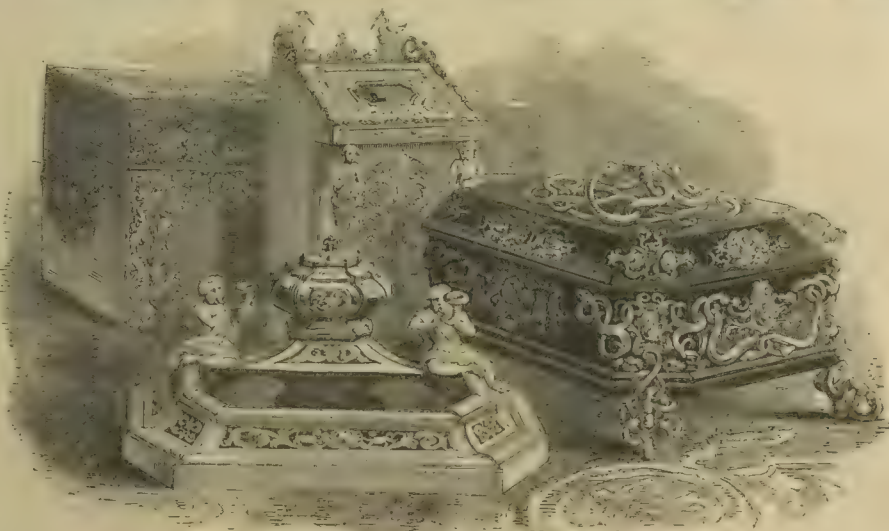
JEWELLED BOXES.—EAST INDIA COMPANY.

The beautiful examples of skill and industry which might have been anticipated would result from the manufacture of the rich and varied mineral stores of the United Kingdom, as thus classified, have been arranged next the central avenue, on the north side, between Classes 16 and 26.

CLASS 28.—Manufactures from Animal and Vegetable Substances, not being Woollen, Felted, or included in other Sections.
Mr. T. THOMPSON.

- Div. A.—Manufactures from cochineal.
B.—Manufactures from gutta serena.

- Div. C.—Manufactures from ivory, tortoise-shell, shells, bone, horn, bristles and vegetable ivory.



DRESSING-CASE, INKSTAND, CASKETS, &c.—BY C. ASPREY.

- Div. D.—General manufactures from wood (not being furniture).
E.—Manufactures from straw,

- grass, and other similar materials.
Div. F.—Miscellaneous manufactures from animal and vegetable substances.

The examples of animal and vegetable substances, as wrought into articles of use or ornament, has been arranged under the above heads, in the north gallery of the north-west division, between Classes 21 and 25.

CLASS 29.—Miscellaneous Manufactures and Smallwares.
Mr. DODD.

- Div. A.—Perfumery and soap.
B.—Articles for personal use,

- as writing-desks, dressing-cases, work-boxes, when not

- exhibited in connexion with precious metals (23) and travelling gear generally.
Div. C.—Artificial flowers.
D.—Candles, and other means of giving light.
E.—Confectionery of all kinds.
F.—Beads and toys, when not of hardware, fans, &c.

- Div. G.—Umbrellas, parasols, walking-sticks, &c.
H.—Fishing tackle of all kinds, archery, &c.
I.—Games of all kinds.
J.—Other miscellaneous manufactures.

The contributions under the above heads have been placed in galleries on the north-eastern side of the transept, leading onward to the foreign side of the Building.



TEA SERVICE AND CLARET-JUG.—BY WIDDOWSON AND YEAL.

The next object, modeled by Mr. Julez Janine, of Bradwall, of a suspension-bridge erected over the river Danube, at Kieff, in South Russia, designed by Mr. C. Vigonille, is the most perfect thing of the kind in the world. It is a suspension-bridge, and is the work of the late Emperor of Russia, and cost upwards of £12,000. The scale is 1/4 of an inch; all the details are indicated with such accuracy, even in the size of the nails and the threads of the screws, that from it a perfect copy could be made. It is a very simple and elegant design, and has no written description. The abutments take to pieces, to show the construction of the masonry and the chambers for the chains. It contains 18,000 pieces of wood, and 7,000 pieces of metal. Before the exhibition it was made by Mr. James G. Macdonald, the modeller, received the silver medal, and was purchased by the Government of Russia.

While passing over without criticism the other locomotives exhibited, we shall find it worth while to dwell for a moment upon their adjuncts, the carriages and waggon which stand on the same line of rails, well gay with decorations—so smart as heraldic emblazements, and gold and blue steel springs, can make them. The fashion of unpainted wood, plainly varnished, first introduced on the Great Northern, seems making its way, not only in railway vehicles, but in road carriages and agricultural carts. There are examples in a first-class carriage of teak, and two waggons, one in teak and the other in mahogany. The latest change has been the introduction of corrugated iron, which is both stronger and comparatively light. Mr. McCune, the engineer-in-chief at Wolverton, has sent a composite carriage of this material, lined with wood, which



EXTERIOR OF THE SOUTH FRONT OF THE GREAT EXHIBITION BUILDING.

We pass on now to the second division of Class 1, that which includes the metals, the substances from which they are obtained, the various methods of mining used in obtaining them, and the various processes through which they pass before arriving at that state in which they are introduced into the hands of the manufacturer. The metals are divided into four great groups, or processes of copper, steeling and copper in various stages; the tin and modes of converting it; the lead, and way of obtaining silver from it—all these are exhibited on a large scale with every modern improvement, and in the most instructive mode. More precious metals will be found also illustrated, and in some new and rare combinations and uses are presented. Several slides of the large and small quantities of the various metals are shown. The manufacture of iron is perhaps one of the most interesting parts of Class 1 consists of models of mining operations and mining machinery, of which there is many that will attract general attention. The subject of scientific mining has generally been neglected in this country, though there may be illustrious exceptions, and thus there will not appear quite so terrible a series of these metals as in the United States. It is to be regretted that the public are not so well informed in a general way, as it is that the coal is raised in such large quantities and at so low a price from the extreme depths of the earth. He will be able to visit a coal-



IRON GATES.—BY MESSRS. COTTAM AND HALLEN, OXFORD-STREET.

Reynolds, Messrs. Pim Brothers and Co., Mr. Jones, and Messrs. Atkinson and Co., all of Dublin, will astonish and delight every visitor; and the poplin loom erected by the last-named house, in which a weaver is actively engaged in working a richly broadened poplin from a design executed appropriately enough by a pupil of the Dublin School of Design, will add largely to the interest of this part of the Exhibition. This machine is beautifully constructed, the framework being of mahogany, and the Jacquard mountings, &c., of suitable materials, producing, as a whole, a very elegant and tasteful effect.

At the back of the poplins, the Irish woollen goods are placed, and some excellent examples of the present state of the woollen manufactures of Ireland are to be found here, Mr. Richard Allen, of Dublin, and Messrs. Willans being the principal exhibitors. At the back will be found the examples of Mrs. Veevers's fabrics, manufactured from the fibre of nettles; as also various specimens made from the fibre of flowers. This lady resides at Mobill, county of Leitrim, and has paid much attention to the production of articles from the fibre of common plants not hitherto used for such purposes.

Before quitting this locality, it may be well to impress upon the visitor the distinct character of the arrangements for the display, almost in a national sense, of Irish products, inasmuch as they are, as far as the classification would allow, brought nearly all together. Hogan's celebrated statue of "Hibernia," the property of Lord Cloncurry, was to have been placed in front of the loom; but that distinguished patriot, perhaps wisely, desired to have a guarantee for its safe return to his possession. This guarantee

hibited by them should not be divided, and as there was a strict analogy in the whole of them, it was wisely determined that the arrangement of Classes 12 and 13 should be made subservient to the wishes of so large a body of exhibitors. Accordingly, there will be found in this large group specimens of all those different branches of manufacture with which the West Riding supplies our own wants and those of our foreign customers. It is true that there are certain classes of goods peculiar to each of the great towns of the West Riding: thus, Leeds is the exponent of woollen cloths; Bradford, of mixed goods adapted to ladies'

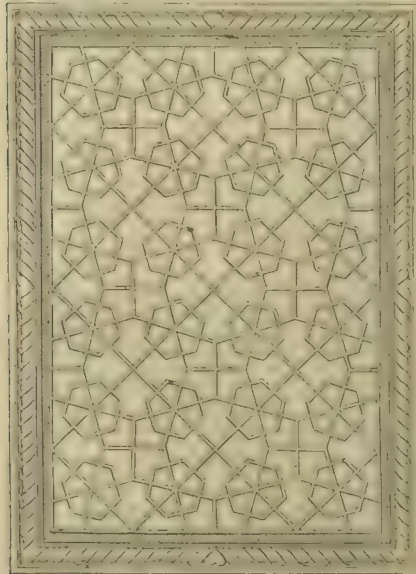
dress; Halifax, of worsted damasks, and worsted and silk for furniture; and Huddersfield, of shawls and the lighter materials of dress each, however, partaking more or less of the character of the others in addition to its own speciality. The arrangement of the goods, though somewhat crowded, is, on the whole, very excellent. The fittings of each town are as distinct as it is well possible for them to be, and certainly their substantiality is most unexceptionable, since they appear as enduring as the Building itself. The arrangements in front, next to the central avenue, are an exception to those of the whole Exhibition; and whilst they are well adapted to the display of the specimens arranged therein, the enormous glass cases, with polished mahogany frame-work, do much to interrupt the view along the centre. In a display like this it would be invidious to select any particular exhibitors, whilst simply giving a glance at the leading features of the whole; in the regular course we shall pay our respects to each town and its individual exhibitors, and meantime commend the display to the attention and consideration of the visitor, who will indeed be fastidious if he does not find something to please him.

The West of England, also, has its group of woollens, and its reputation for the production of the highest class of cloths is well sustained; and, though not so attractive in appearance, being wanting in those fascinations of brilliant colours which characterize the articles around, the contributions will repay a close and critical examination.

The London exhibitors in this class appear simply in the character of merchants, or as the proprietors of certain kinds of cloth made for their exclusive sale, a fiction of commerce which has



CANDELABRUM.—BY JOHN WEBB, OLD BOND-STREET.



PERFORATED STONE.—EAST INDIA COMPANY.

could not be given; and so the symbol of Irish nationality, which would have completed the group, is wanting. Mr. Panormo, of Dublin, having sent his statue of "Caractacus," this work has been placed there, and stands as a fitting emblem of Irish industry, in the person of the chained captive. Let us hope, however, that the Roman soldier, whom we here see unloosing the bonds of the noble Briton, is also the symbol of this display, and that, ere long, free and unfettered, the industry, the talent, and the energy of Ireland will be fairly developed; and that, quitting the vague and unprofitable field of mere political activity, the social and industrial elements so long dormant within her will arise and work that change so much needed in the position of her people, but which it is in vain to look for from any other source than that of the development of these national resources possessed in such abundance, but so long neglected for the chimera of mere political change.

The great feature of the group of mixed fabrics and woollens, as arranged in the locality under consideration, is the display of that important seat of industry, the West Riding of Yorkshire. Owing to the desire of the respective committees of the various towns in this district, that the manufactured articles to be ex-

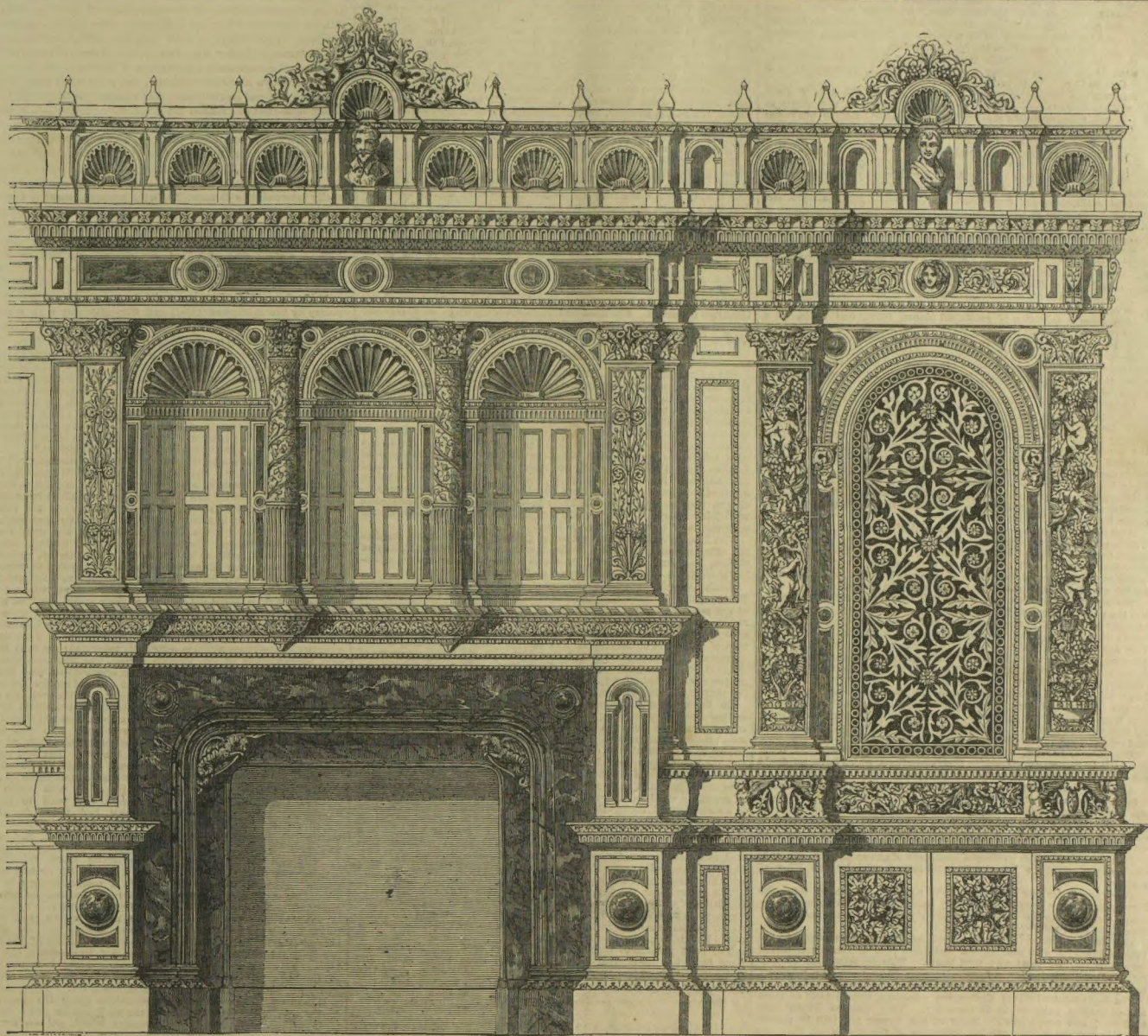


PERFORATED STONE.—EAST INDIA COMPANY.

its advantages, and its disadvantages, bringing the capitalist and salesman to the aid of the manufacturer in one sense, but too frequently taking the reputation of the latter as a portion of the bargain.

The manufacturers of Scottish woollens, shawls, tartans, and tweeds have combined to make a very great display. It is to be regretted, however, that the necessities of the case were such as to compel the division of these contributions. Thus, a portion are exhibited here with the other goods of their class; another portion on the north wall, extending the whole length of the court in which the woollen machinery is placed; and a third but small portion is placed in the transept gallery. The Galashiels tartans and shawls are kept together in their proper place, as also certain divisions of the Glasgow goods. The illustration of Scottish industry thus given is a very satisfactory one; and, taken as a whole, our friends of the north have done themselves credit in every sense of the word.

The remainder of this court is filled with specimens of the coarser kind of woollens. Some admirable specimens of horse-clothing, exhibited by Mr. Bliss, of Chipping Norton, and a large contribution of blankets from the Messrs. Early, of Witney, illus-



SIDE OF A LIBRARY.—BY MESSRS. HOLLAND AND SON.

trate the ancient reputation of Oxfordshire for this description of goods. Kendal, too, makes a good display in railway wrappers, Messrs. J. Ireland and Co. occupying the whole wall at the end of the court with their ponderous examples of the looms of Westmoreland.

Before quitting this department, we have no hesitation in saying, that, as a whole, the exposition of British industry and talent here made is of the best and most practical character; and, however much hypercriticism may carp at exceptional examples, there is a large amount of excellence of which every man of candid judgment will feel proud, and every well-wisher of our commerce and the future progress of our industry and artistic skill, as applied to manufactures, be delighted to see.

COLONIAL SECTION.

As we turn down the western arm of the grand avenue, on either hand, we pass the display of East Indian productions and manufactures, which the Company have been enabled, by the aid of their numerous and intelligent officers, to gather together for our instruction and amusement within the very short period available for that purpose. The examination of this valuable museum we reserve until, arranged in order, we are enabled to do it full justice.

We pass on to the succeeding sections, containing the produce of Ceylon, Canada, and our Australian possessions.

THE CEYLON CONTRIBUTION.

Few if any of our Eastern possessions will be fairly represented at the Great Exhibition, not even the East Indies, where all the power of the Company has been brought to bear, chiefly owing to the shortness of time permitted for the collection of objects. Great complaints have been made in the colonies that they received no official notice of the Exhibition for two or three months after it had been mentioned in the papers, and that therefore no persons felt inclined to act. Added to these delays were the indifference of the native population in Ceylon, and elsewhere, and the natural obstacles of climate, difficulty of transport, &c., peculiar to those tropical regions.

As regards Ceylon, there is scarcely anything exhibited in that art for which its inhabitants have been justly celebrated—carving in wood and ivory. It was not until March, 1850, that a local committee was formed; and to ensure the arrival of the goods by the prescribed time, the 1st of March, they had to be shipped by the end of September, thus leaving but six clear months for articles which required at least a year. It is quite impossible to persuade a Cingalese carver to

work faster than is his custom; he will not depart from long-established usage. The ivory-work of Ceylon is scarcely known in Europe; and it is deeply to be regretted that no worthy specimen of this species of carving has arrived. The inlaid furniture of ebony, calamander, &c.,

Ceylon is prolific in fibrous materials, many of which are well adapted as substitutes for flax and hemp. Some of these are shewn in the raw and manufactured state.

The earthenware of the Cingalese is more curious than valuable; the art of pottery with them being, in all probability, not more advanced than in the time when Ptolemy and the Arabian navigators first visited

The utmost Indian isle, Taprobane.

The same remark will apply with equal truth to their agricultural and manufacturing implements. The Cingalese women may still be seen grinding their corn, "two at one stone" as described in Scripture.

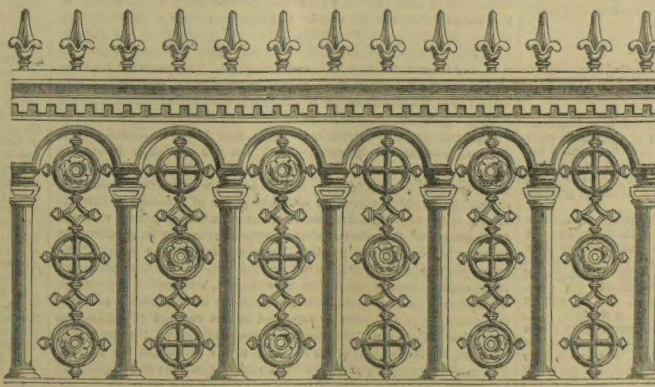
The bows and arrows employed by the wild Vedahs of the Ouyah and Bintenne districts, in the hunting of deer and buffaloes, are remarkable for little beyond their simplicity and diminutiveness.

The coffee, the cinnamon, and the cocoa-nut oil of Ceylon are articles well known in the commercial world: they are equal, if not superior, to the production of any other country. There are also to be found models of the buildings, machinery, and implements employed in coffee plantations in Ceylon. Models of the Cingalese fishing-canoes, which are of very singular and beautiful construction, unlike those of any other country, are displayed with their nets and gear on a proper scale.

First in value and importance are specimens of cinnamon, a spice highly prized from long antiquity, and peculiar to the "utmost Indian isle." Java has in vain attempted to produce cinnamon that should rival the fine spice of Ceylon, and the rough coarse bark grown on the Malabar coast cannot be compared with it. The Portuguese and Dutch preserved a strict monopoly of the cultivation and trade in this article; and it was not until the year 1833 that the British Government threw open the privilege of dealing in it to the public. Since that period, the preserved Spice Gardens have been sold, and are now cultivated by private parties. It is sorted into three qualities, and is just now worth an average price of 2s. the pound in this market.

Cinnamon is the bark of the *Leurus cinnamoni*, freed from its outer cuticle, and removed from the sticks in long narrow slips: these pieces of bark are rolled into pipes or quills, in layers of three or four, and are dried gradually first in the shade, and then in the sun.

A cinnamon plantation of 500 acres will produce annually 400 bales of spice, of 100 lb. each. The present consumption of cinnamon of Ceylon growth is about 3500 bales per annum, of which not more than the 500 are used in this country; the remainder are taken chiefly by France, Spain, and South America. Of far more recent,



RAILING FOR A TOMB.—COALBROOK DALE.—BY COLE.

is perhaps unequalled in any part of the world, yet there are but two specimens come to hand.

The native jewellery is worked in extremely elegant patterns: of this specimens are looked for by the next Overland Mail, consisting of hair-pins, combs, necklaces, collars, bangles, &c., set in Ceylon stones.



CURTAIN CORNICE OF PAPIER MACHE.—BY JACKSON, RATHBONE-PLACE.

date, though equally important as an article of commerce, is coffee. Twenty years ago, the *Coffea arabica* was scarcely known in Ceylon. It was not until the years 1832 and 1834 that a very few Europeans commenced the cultivation of the coffee-bush. There are now 800 estates, comprising 50,000 acres, and the annual produce of the plant amounts to 550,000 cwt. annually. This article is all grown inland, at various altitudes, the best being from the highest estates.

Coff fibre and rope is made from the outer husk of the cocoa-nut: the kernel of the nut yielding a most useful oil by pressure, which is exported to Europe in large quantities.

Paddy is rice with its natural skin upon it, and in this state is given to all sorts of export. The rice of Ceylon is not nearly so fine as that brought to this country from Carolina and Bengal, but it has very nutritious qualities, and the Cingalese and many Europeans prefer it to any other description.

The woods of Ceylon are scarcely inferior to those of any other country, and exist in great variety. There are upwards of four hundred kinds, of which one half are employed for a variety of purposes, the remainder being useless. The ornamental woods are ebony, calamander, satin, cocoa-nut, peimlyra, teak, tamarind, jack, palmira, &c. The most abundant of the woods used for house and ship-building, of which specimens have been sent, are halmaimall, teak, morotio, dawdo, mango, keena, hall, and horra.

Besides coffee, there are several fibrous substances in Ceylon, capable of being turned to use. Amongst those forwarded to the Exhibition are fibres, both in their natural and prepared state, from the pineapple, bilbeson, plantain, *Samaneaia selonica*, and Adam's needle.

There are a number of gums and resins unknown in this country, most of which are employed medicinally by the native practitioners. Besides these, a collection of medicinal plants, roots, and seeds, in a dried state, will be found. Many of them possess valuable properties, well known in Ceylon, in the removal of fever, dysentery, liver, and cholera. The Dutch and Cingalese doctors seldom have recourse to any but vegetable medicines, and these are often found to succeed where European remedies have failed. The collection was forwarded by Mr. T. Piries, of Kandy.

Under the head of Machinery, Implements, &c., we find three models of the various water-mills and their fittings, as employed on coffee estates. First, there is the *pulping-house*, with its *pulpers*, *cisterns*, &c., for removing the outer red husk of the coffee berry, and afterwards washing the mucilage from it. Next is the stove, and moveable trays running on wheeled platforms, whereon the washed coffee is exposed to the sun in its inner covering of parchment-skin. When thoroughly dried to a flinty hardness, the husk is removed to the adjoining building, called the *peeling-house*, where a pair of copper-covered wheels are revolving in a circular trough, under which the parchment rapidly breaks, and becomes detached from the coffee beans.

Near these will be observed another model of a stove for curing coffee. This is of peculiar construction, and fitted up according to a process which has been patented by the ingenious inventor, Mr. J. H. de la Bathe, of the Rathgode estate. It is formed on the principle of curing the coffee whilst in the parchment by means of a current of hot air, to be used during weather when out-of-door drying would be impossible.

The models of Cingalese palanquins will be regarded rather as curiosities than as specimens of fine work. Too much praise, however, can scarcely be accorded to the construction of these Cingalese boats, which are unique, not only as specimens of handicraft, but as models of very singular and beautiful vessels. The long sailing canoe, to be fully sailed, should be seen in full sail when going at a speed of fourteen miles the hour, which it frequently does. The flat-bottomed fishing dhoney, with its nets and accoutrements, is a very pretty thing. The large dhoney is such as is employed in the coasting trade of Ceylon, for the transport of rice, tobacco, salt, betel-nut, &c., they vary in size from 30 to 200 tons; and not the least singular feature about them is, that not one iron nail is used in their build, nothing but wooden pegs and cord string holding the planks and beams together.

The plough, harrow, and rake of the Cingalese agriculturist attest the little improvement effected in their operations, which have, no doubt remained unchanged since the first introduction of the implements. Amongst manufactured articles, the most attractive is, undoubtedly, a table and stand of ebony, richly carved, and beautifully inlaid with the many-tinted woods of Ceylon. There are also a desk composed of porcupine quills, a carved ebony box, an ivory stand in imitation of a cocoa-nut blossom, and some other trifles. These form but a tithe of what might have been exhibited, had time permitted.

There are some rather grotesque specimens of native pottery, the one worthy of notice being a painted tea-pot by the King of Kandy.

There are a number of specimens of cordage, &c., woven from the fibres previously named; also a pretty Kandian mat, and several ornaments displayed by the Kandian Kings on state occasions, made from fibre and dyed with various colours.

The Vedda bows and arrows are such as are actually employed in the present day by a wild and almost unknown race of Cingalese, in the pursuit of deer, buffaloes, and wild boars. This singular cast of aborigines dwell entirely amongst rocks, or perched in trees like monkeys, living chiefly on roots, seed, and a little deer or buffalo flesh.

The manufactures are numerous, though most of them are at present unknown in this country. They may be divided into medicinal and commercial. Many of the former are said to possess valuable properties, yet, with the exception of the castor oil, they are not known to any but native practitioners. These were forwarded by Mr. Piries, of Kandy. Of the oils of commerce, the cocoa-nut, cinnamon, lemon-grass, citronella, and kekuna are tolerably well known, the first being highly useful for burning in lamps; the second is chiefly employed in medicine and confectionary.

Arrack is a spirit distilled from the fermented juice of the cocoa-nut tree, called *toddy*, and has long been known in England as forming the chief ingredient of Vauxhall punch. The sample sent is very curious, having been upwards of thirty years in bottle, and coming originally from the cellar of the last Dutch Governor of Ceylon.

CONTRIBUTIONS FROM CANADA.

By crossing the breadth of the avenue we have travelled from Ceylon to Canada, and are within sight of the Cape of Good Hope, Van Diemen's Land, and the produce of the three Australian colonies of New South Wales, Port Phillip (or Victoria), and South Australia.

Canada makes the best display, as was to be expected from the energetic character of the people, who means they had of obtaining early intelligence, of conveying their goods to this country, and obtaining the co-operation of the Governor, the Earl of Elgin, and their local authorities. The Canadians held a preliminary exhibition of native produce, and selected from that Exhibition the best, as specimens of raw produce and manufactures.

The most prominent object is a fire-engine from Montreal, which carried off the first prize at the Canadian Exhibition of Industry, and has been sent, by subscription among a few patriotic Canadians, to show what the mechanics of that fine colony can do. As a carriage, it is extremely handsome. The panels are adorned with paintings of Canadian scenery, views of a great fire at Montreal, the principal churches, banks, and other public buildings, and figures of an Indian in snow shoes in winter costume, of a fireman, &c., executed with a spirit and feeling of reality which are above the class of ordinary coach-painting. The body is of copper, from the rich copper mines on Lake Superior, lined with wood. The tool-box is of mahogany. The mechanical arrangements seem good, and the finish of both the wood and metal-work is most creditable to Canadian workmen. It is followed by a horse-box on two wheels, to carry 800 feet of hose, and weights together with crabs, all will pump up water from a depth of 27 feet; and, according to the statement of the gentleman who manufactured it, will throw 170 feet high from 300 feet of hose. Fire-engines throughout both British and Republican America, are drawn by men, and not by horses. They are usually the property of young men associated into voluntary companies, who take great pride in adorning their respective engines. Hence the profusion of painting and other ornamental decoration.

Over the fire-engine is suspended a canoe of white birch, which presents no especial difference from canoes we have seen a hundred times, except its size; but this canoe was actually paddled 8000 miles of lake and river navigation, with a crew of twenty men, before being placed on board a steamer for the purpose of exhibiting. It is the same description of canoe employed by the Hudson's Bay Company in their annual journeys to the vast preserves of fur-bearing animals under their command. We should have been pleased if it had been accompanied by one of the *sagoyes*, whose gay costume and songs, and simple semi-savage manners, have been described in the book of Sir George Simpson, late Resident Governor of Hudson's Bay, or, as it is now officially named, Rupert's Land, and several North American travels.

A piano, a large French bedstead, a set of tables and chairs, all elaborately carved out of Canadian black walnut, next come under our notice, as remarkable specimens of a wood as yet little known in this coun-

try. In colour, size, beauty of grain, and polish, it is equal, if not superior to the best specimens of French and Italian walnut. A slab, which forms part of the Canadian trophy in the central avenue, was cut from a tree which made 27,000 feet of available timber. The workmanship of this furniture, although very fair, offers nothing remarkable for praise or blame. We like the emblematic leavers carved round the edge of the table: we cannot approve of the same animals crawling like rats on the cross bars of the legs. Among the chairs are a set upholstered, and fashioned after some introduced into America by the earliest settlers. It is reported that her Majesty has condescended to accept them. One Canadian gentleman was under the impression that the originals had been imported from England in the sixteenth century, by Sebastian Cabot; but that is unlikely, because, although Cabot discovered Labrador, there is no evidence that he formed any settlement in Canada at all. The originals are probably of French origin, and not older than the time of Louis Quatorze.

Around the fire-engine are arranged a set of Canadian sleighs. The sleigh on a cutter for one horse, the next, an elegant long carriage of very graceful curves, is a tandem sleigh; the largest is for a pair or four horses, and is made after the fashion approved by the Military Tandum Club. With the sleighs, we must notice a set of harness hanging on the wall, the saddles covered with bells, and adorned with pendant plumes of blue horse-hair: white plumes of the same material are arranged in a row from brass spikes behind the apex of the prancing horse. On a bright winter's day we can imagine no prettier sight than the whole turn-out, with its blood horses, ringing bells, fair ladies wrapped in furs, and dashing fur-wrapped driver, careering across the hard snow or the sounding ice of a frozen river.

Furs, skins, horns, and Indian curiosities fill up the interstices of the Canadian collection. The head and wide-spreading horns of a gigantic moose, or its good companion, the European variety of the same species, from the Lithuanian forests, exhibited in the Russian section.

AUSTRALIAN CONTRIBUTIONS.

The colonies of Australia, although among the most important of our possessions as producers of raw materials required for our staple manufactures, as large consumers of our manufactures, and as great fields for our emigration, have nothing very new or very old to exhibit. New South Wales, Port Phillip, and South Australia all send barrels of fine wheat and flour, which are satisfactory as proving that the intending colonist may depend on cheap bread in those distant regions. Australian wool and tallow are to be seen in such quantities in the warehouses of London and Liverpool, that we need not dwell on those great and annually increasing sources of wealth. The timber, although much of it is good, especially from Van Diemen's Land, and some specimens very ornamental, is not likely to become an article of commerce with this country. The distance is too great to enable it to stand the competition of countries nearer at hand.

Van Diemen's Land, which probably grows the best wheat, supplies the other colonies and New Zealand with a considerable quantity of timber, has sent the jaws of the sperm whale—another source of colonial wealth—often hunted down from the shores of that island.

South Australia supplies specimens of the rich copper mine of Burra Burra, which restored the fortunes of that colony, and rendered it one of our most flourishing possessions, at a time when, under the ruinous results of an empirical system of land-jobbing and colonization, it had sunk into the lowest state of depression and stagnation: abandoned by men of enterprise, it is now the point of becoming a mining and sheepwalk. It is a curious fact, that, although the copper exports of South Australia exceed a quarter of a million sterling per annum, no copper mine in that colony has paid a dividend except the Burra Burra, but that pays £1500 per cent.

On the walls of the South Australian section hang a set of clever water-gates, representing the country round this Adelaide's lamp of a copper mine and various Australian scenes, the bull-dog and stockmen riding after cattle. On the wall appropriated to New South Wales, is a beautiful view of Camden, where Macarthur first introduced the fine-wooled sheep, which has proved a living mine of wealth to the whole continent of Australia. Our colonial brethren, who know well how they are appreciated in the City, will excuse us from dwelling on sources of greatness which are more to be seen in the point of becoming a mining and sheepwalk. It is a curious fact, that, although the copper exports of South Australia exceed a quarter of a million sterling per annum, no copper mine in that colony has paid a dividend except the Burra Burra, but that pays £1500 per cent.

The remarks on the produce of Australia and Van Diemen's Land equally apply to New Zealand, which has many curiosities, but only produces profitably wool and flour. The mineral treasures of all these countries will be noticed in a regular review of all the geological portion of the Exhibition, by an eminent Professor.

The most prominent objects in the articles sent from the Cape are some bullocks' heads with monstrous horns; some hides, skins, and walking-sticks, and two great antelopes, very badly stuffed. Van Diemen's Land makes a gay display of fancy woods and possum skins.

THE HISTORY OF INDUSTRIAL EXHIBITIONS.

BY W. BLANCHARD JERROLD.

CHAPTER I.—INTRODUCTORY.

THE magnificent ovation which this country has paid to industry under the enlightened influence of the Prince Consort, will hereafter be referred to by historians, as a great and decisive epoch. In the history of the working classes of the world, the skill that realises the dreams of science, that follows with unerring fingers the pencil of the artist, which multiplies for thousands of readers the writings of the best and greatest men, will henceforth claim its honourable place. The weaver at his loom will have his recognised position: the worker, who scatters the seed abroad upon the fecund bosom of the earth, will feel the honour of his calling. Industry, whether exercised to fell an oak or to create an act of Parliament, is equally meritorious. Each man in his appointed sphere. All men are not Shakespeares. Each has his speciality: honour to him who works it out, even though it be, as in Eulenstein's case, the performance of the Jew's-harp. Honour to him who weaves the canvases, as to him who paints thereupon with the power of a master. There is honour in the conscientious exercise of the most limited power, as in the development of the most mighty conception; honour in grinding the point, as in wielding the palette. Fame waits upon the doings of the great—waits the name of the artist and the writer across the world; but the obscure labours of the artisan are unknown, unregarded beyond the warehouse of his employer. It is a principle of human nature to venerate and defy power, whether expressed in the conduct of armies, the eloquence of the senate, the theories of the philosopher, the dreams of the poet, the realisations of the engineer, or the colours of the painter. The greater the power, the more devout the veneration; the higher the throne, the louder the hymn of praise. It is only now that we are beginning to wake from the old hero-worship—to notice the honest men who bend the knee to our idols. You have placed yonder hero at a great height. You bend the neck to him—you acknowledge him as your leader. He has greater power than your puny self. He can toy with the weapon you cannot raise from the dust; naturally, therefore, you place yourself under his protection. He is undoubtedly the stronger, but is he the better man? Enslaved a man to you—is a child's page to him. Here you have proof of his power, in other words, of his genius; but of his moral power—his strength to endure—his patience under suffering—his faith in an intellectual capacity infinitely transcending his own—where are these great qualities? where is the moral power? Not there, near his throne, but very likely with that busy worker at his feet. Honour, therefore, to the moral power that works and suffers, while intellectual power soars aloft, and wilds, often with a grim severity, the sabre, pen, and compasses. We are told that "if we examine the moral character of weavers, we shall find them, from the earliest periods, distinguished by a propensity to scrutinise the received dogmas of the times,

and generally foremost in the race of liberal opinions, zealous in supporting the promulgation of new doctrines, full of hostility to the encroachments of tyrannical power, disposed to fanaticism in religion, often of a gloomy and determined cast of character, and pervaded with the most entire devotion to the cause they espouse—a circumstance to which the peculiarity of their religious feelings mainly contributes. The doctrines of Luther were first sown, and first took root amongst the weavers and manufacturing population of Saxony, a soil the most genial for the reception of the new religion; and posterity is indebted to them for having received and sheltered that vigorous controversialist, and, for having nourished and fanned the spark which afterwards blazed out far and wide, enlightened the European mind, and freed it from the chain of darkness and superstition. Amongst men less disposed to inquire and to question, and more inclined to bow to the dictates of authority, the nascent spark might have been extinguished. The weavers in England, also, were amongst the earliest supporters of the Reformation, and were cruelly persecuted by Bonner. As, in the commencement of the sixteenth century, they had been among the foremost to receive and adopt Luther's doctrines, so we find them, in the commencement of the seventeenth century, equally ready to receive those of Puritanism; and they encountered, perhaps in a slighter degree, persecutions from the English hierarchy similar to those which their predecessors had sustained from the Roman Catholics. Great numbers of woollen and worsted weavers were driven out of the country by the intolerant hand, and they also met with much severe treatment from Wrenn, Bishop of Norwich. Some of them fled to Holland, others to the new settlement in Massachusetts Bay. Glasgow, when the weavers were a corporate body in 1528, was early distinguished for its zeal against Popery; and, in the middle of the seventeenth century, was staunch in supporting the Covenant. The free spirit which which Louis the Fourteenth regarded as a crime, was, in all probability, the cause of the revocation of the Edict of Nantes. This measure drove fifty thousand Huguenot families from France: they were chiefly weavers, and twenty thousand of them settled in Spitalfields, London, and gave a new impulse to the English silk manufacture."

Richard Guest's view of the weaver's mind is strengthened by their present social position. They are ready to weigh public questions for themselves, prone to discussion, sensitive by blood, and, in their habits, they are quick to master new ideas, ever prone to adopt innovations. In religion, as in political theory, they scorn control, and are restless and impatient, while they imagine that they are unjustly dealt with. Very few of them belong to the Church of England, the great majority of them being Methodists. They are proud of their calling, and honour their brotherhood; and, as an industrial class, display, perhaps more than any other, those virtues which we are beginning to respect in the working-man as in the listless lord. The time is now fast approaching, when, at the hands of the country, they will receive better acknowledgment of their social value; when their moral qualities will claim that respect which has hitherto been exclusively lavished upon brilliant intellectual capacity, or virtue in itself. Men are beginning, with Emerson, to respect a man who can do something, as well as a man who has a quality, has not been hitherto sufficiently respected; yet it is the prominent characteristic of the English mind. The applause that follows a burst of genius has drowned the feeble approbation that would have crowned perseverance. "We touch and go, and sip the foam of many lilies." The workman who realises is forgotten in the architect who conceives. The deep-seated, earnest, and true workman, who knows no rest, but patiently, constantly strives. Let us follow the career of McIntosh, the violin-maker, of Dovedale, who died last year. McIntosh was a Highlandman, who, having acquired the art of violin-making, went to Dublin to pursue his business. His skill and steadyness secured his success. Soon his annual receipts amounted to above £100, some of his instruments selling at the enormous sum of £40, £15, £20, and £30 each. He supplied a regular, and very violent string at the height of his successful career, he tried to invent the "perpetual movement," which so many had failed in, left Dublin to get rid of his friends, and went to Dovedale. In this locality he laboured at his idea for eleven years, five of which he spent in an attic, suffering frightful privations, but wedded to the end to his theory, and labouring alone, homeless, and without encouragement. There is a touching sentiment in this simple history. There must have been a moral stamina in the man who could so patiently suffer and persevere, that entitled him to take honourable rank among great natures. Let him stand side by side with the intellectual lights to which we bend the knee; let the great heart find its place in the great brain. We have mistaken the aim of national industrial exhibitions generally, but more particularly of the promoters of our Great Exhibition, if that aim be not to vindicate the worth of labour, as well as the grandeur of science and the influence of art, to acknowledge in the face of the world the hand that realises the dreams of science and the misty conceptions of the artist. The great aim is to wed industry irrevocably to the beautiful, to guide the weaver's hand by the rules of beauty. But let not the weaker the quiet forgotten by the marriage. He is perhaps, the weaker vessel, yet without him the artist may dream, but cannot create. The union will—experience bears us out—bear good fruit abundantly.

The social effect of an alliance of art with commercial industry cannot be overrated. At the present time it is generally accepted that the popular cultivation of art tends to the refinement and enlightenment of a community. "It seems as if an unwise action before the portrait of a noble man, the female's countenance would be impossible," and Leigh Hunt tells a pointed story of a Catholic money-lender, who, when he was about to play a cheat upon an unfortunate customer, always drew a veil before the portrait of his favourite saint. The assertion that the presence of beauty, in whatever form presented, exercises an elevating influence even over the ignorant or stupid, has become a truism, and modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good a cottage would derive from the introduction of domestic objects into his humble abode, modern refinements and elevates its votaries and its priests; and Rembrandt's "Descent" has been potent in inspiring thousands with religious sentiments as the pulpit eloquence of the most gifted divines. All steps which tend to diffuse art, tend undoubtedly and directly to raise the popular character; and it is difficult to fully estimate and comprehend the possible extent of good

Several of the Illustrations which appear in this week's *Appleton* and the ILLUSTRATED LONDON NEWS, are duly noticed and described in the opening article. Subjoined is a list and description of the subjects.

we have engraved for this Number, of which no account appears in the more regular narrative.

SHIELD.—ARMS OF ALL NATIONS.

The Shield engraved upon this page—copied from an enamel which forms one of the ornaments of the Fine Art Section—gives the arms of all those nations which indulge in the luxury of heraldry. This beautiful work was designed and executed by Mr. Buss, of Great Newport-street.

JEWELLED BOXES BELONGING TO THE EAST INDIA COMPANY.

The jewelled boxes, portion of the treasures shown by the East India Company, are of jasper. One is of exquisitely pierced work; the other is sculptured, enamelled, and set with rubies, not only in the flowers, but also in the border and sides.

CLOCK BY MESSRS. MOORE.

The clock by Messrs. Moore, of Clerkenwell, possesses novel features in design; its chief novelty, however, consists in the rich enamelled ornaments which decorate the front, the pendulum, and the circles within which the figures numbering the hours are placed. The whole is very beautifully finished.

BROOCH FROM THE IONIAN ISLANDS.

The Ionian Islands, it appears, have had a narrow escape of being totally unnoticed at the Great Exhibition, though standing in the remarkable position of being the only people under British protection, and somewhat specially noticeable as her Majesty's Greek subjects. It came to the knowledge of an Ionian (a distinguished advocate of his country's cause through the press) that the Lord High Commissioner of the Ionian Islands, Sir Henry Ward, had written to the Commissioners, declining any space in the building for the Ionians. Well knowing the skill and industry of his countrymen, as well as the richness of the produce of the islands, he lost no time in making a representation to the Royal Commissioners on the subject, who lent a ready ear, and immediately set aside a space for the Ionians. What was now to be done? There was no time to send to the islands, so he wrote off to several English noblemen and gentlemen who had served there; and the result was, that Lord Seaton and several members of his family, Lord Charles Fitzroy, and forwarded such articles of Ionian workmanship as were in their possession. These, though few in number, will, nevertheless, as specimens of embroidery and jewellery, as well as of silk in the raw and manufactured state, form a very interesting and not unworthy sample of what the Ionians might have sent to the World's Fair had they been made to understand what was expected from them.

The very elegant Brooch of Silver, of fine workmanship and of exquisite fancy, as much expected from Greek taste, which we give of the full size, has been kindly contributed through Lord Seaton, by Miss Yonge, of Otterbourne, near Winchester. It is described as "Large Brooch of Silver," of fine workmanship, combining in the centre the Lion and Crown of England, the Protecting Nation, on a large medallion, with the seven medallions of the Seven Islands depending upon it.

The centre medallion represents the arms and emblem of the island of Corfu, "the Flower of the East"—a female figure supposed to be Corcyra, the daughter of Asopos, who was carried off by Neptune to the islands; she is seated upon a rock, holding in the hand of her extended right arm an olive-branch. On one side of her is a cornucopia, denoting the fertility of the island, and on the other an ancient galley, emblematic of the commercial spirit and wealth of its inhabitants. This ship, which is rudely carved, sometimes stands alone as the arms of the island, and has been also supposed to take its origin in the ship of Ulysses, which was fabled to have been transformed into a rock, which, somewhat of the figure of an ancient vessel, stands at the entrance of the harbour. The letters *ΚΡ* are the abbreviation of the ancient *Κορυφαία* (Corcyra).

The medallion on the right is marked by a tripod for Zante, and the letters *ΖΑ* the abbreviation of *Ζακύνθος* (Zacynthus).

The next to this on the right is the medallion of Santa Maura. The harp upon it symbolises its fame as the death-place of Sappho, the letters *ΛΕ* being the abbreviation of its ancient name *Λευκάδι* (Lencadi). Another emblem of this island is Bellerophon on a winged horse attacking the Chimæra, which it derives from its Corinthian colonization. The last on this side is Ithaca, marked with the head of its King, Ulysses, the letters *ΙΘ* being the abbreviation of *Ιθάκη* (Ithaca).

On the right of the Corfu medallion is that of Cephalonia, the island in magnitude, represented by Cephalus, the son of Mercury and Creusa, who, when condemned by the court of Areopagus to perpetual exile for having unwittingly killed his wife, Procris, came to this island. He is represented as reclining after the chase—a dart in his hand and



FOUNTAIN BY THOMAS.—(SEE PAGE 364.)

his dog at his feet. The letters *ΚΕ* are the abbreviation of *Κεφαλληνία* (Cephalonia), the ancient designation of the island.

Corigo comes next. The letters *ΚΟ* denote *Κούβα*, the ancient Cythera, represented in the medallion by Venus, to whom the island was sacred, and who was fabled here to have had her birthplace and her domicile. The goddess is standing on her shell, drying her hair with

MESSRS. COTTAM AND HALLÉN'S IRON GATES.

The iron gates exhibited by Messrs. Cottam and Hallén, of Oxford-street, are fine specimens of ornamental ironwork. The style of those of elegantly wrought iron work made about a hundred and a hundred and fifty years since, and which adorn the entrances to many of the old mansions of England.

One great merit of these gates is, that they can be made at a reasonable rate as compared with the wrought iron-work.

PERFORATED STONE PANELS.

The perforated stone panels we engrave are good examples of the patient labour of the natives of the East, and are exhibited by the East India Company.

MR. WEBB'S CANDELABRA.

The candelabra displayed by Mr. Webb, of Bond-street, are very fine in design and execution, in the Venetian style of the sixteenth century. The carrying is bold and effective, and the or molu branches are well arranged and beautifully chased.

SIDE OF A LIBRARY.

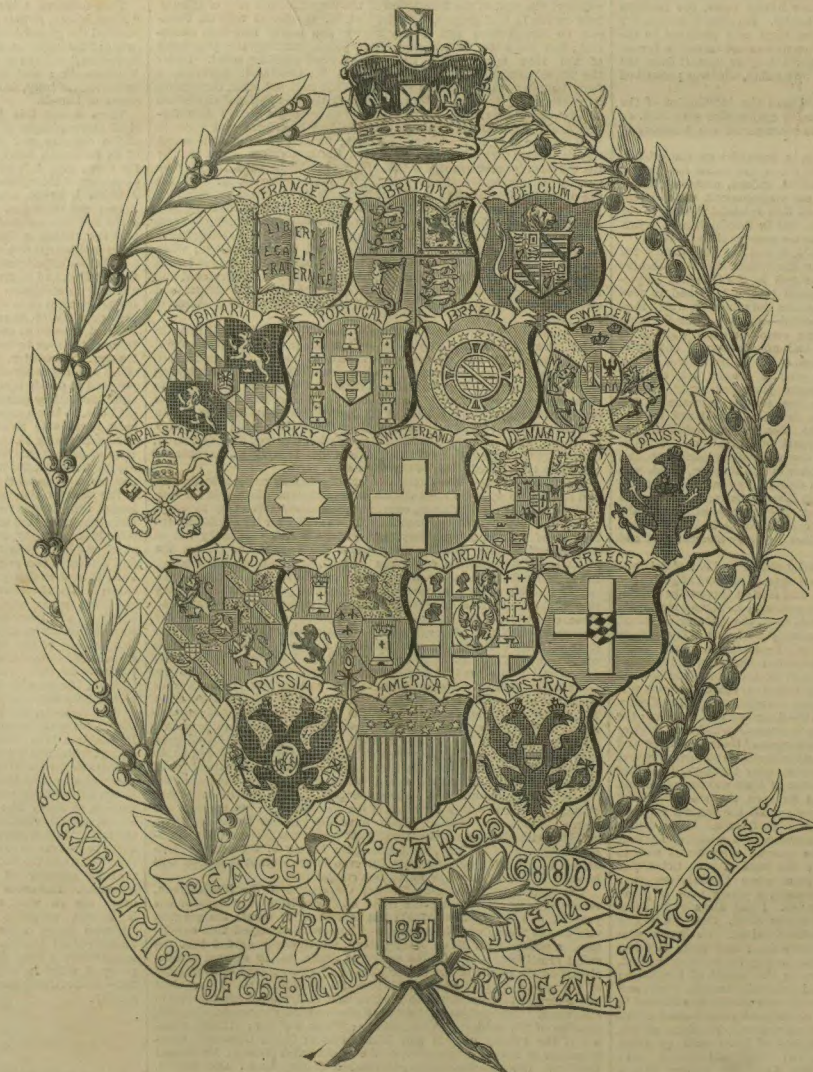
The Chimney-piece and Book-cases intended for the side of a library, of which we have engraved an illustration, are contributed by Messrs. Holland and Sons, of London. They were executed under the superintendence of Mr. T. R. Macquoid, and form a very first-rate example of carving; and, allowing for some degree of ponderosity, owing to the nature of the material, an excellent specimen of design in the Italian or cinque cento style. The whole is composed of walnut wood, and the details are admirably wrought out. The introduction of green marble panels and gilded perforations gives richness and colour to the general effect. The size is about twenty feet long, by thirteen feet high. Let the visitor contrast this with the Kenilworth buffet, exhibited by Messrs. Cooke and Sons, of Warwick, and placed in the Fine Art Court, and to which we purpose paying special attention in due course, and he will find excellence of the highest character in each, whilst in every other respect there is scarcely a point of similarity. Going from these to the Austrian apartments, as already recommended, a very distinct idea of three kinds of carving will be obtained, and the lesson learned will not be without its uses.

THE COLEBROOK DALE COMPANY'S RAILING FOR A TOMB.

The original of this was designed and erected for that of the celebrated Beckford, author of "Vathek," at Bath. It is of a simple and elegant character, standing about two feet and a half high. This affords one of many gratifying examples of the progress made by this country within the last few years in this important and elegant branch of decorative art.

MESSRS. JACKSON'S CARTON PIERRE CORNICHE.

This cornice gives a good idea of the elaborate character of the examples of *carton pierre* ornaments exhibited by Messrs. Jackson. As a specimen of modelling, it is perfect, the inflections being well marked, and the forms at once graceful and appropriate.



ENAMEL.—ARMS OF ALL NATIONS.